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ON FREE PUBLIC VIEW

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

BEGINNING THURSDAY, NOVEMBER 16th, 1916

AND CONTINUING UNTIL THE MORNING OF THE DATE OF SALE, INCLUSIVE

THE

RARE AND VERY VALUABLE

ART TREASURES AND ANTIQUITIES

FORMERLY CONTAINED IN

THE FAMOUS DAVANZATI PALACE

ALSO THOSE CONTAINED IN

THE VILLA PIA

FLORENCE, ITALY

UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES

ON THE AFTERNOONS OF

NOVEMBER 21st AND THE SIX FOLLOWING WEEK DAYS

BEGINNING EACH AFTERNOON AT 2.30 O'CLOCK

AND

IN THE GRAND BALLROOM OF THE PLAZA

ON MONDAY EVENING, NOVEMBER 27th

AT 8.30 O'CLOCK

L. 76169



THE DAVANZATI PALACE

ILLUSTRATED CATALOGUE

OF

THE EXCEEDINGLY RARE AND VALUABLE

ART TREASURES AND ANTIQUITIES

FORMERLY CONTAINED IN

THE FAMOUS DAVANZATI PALACE

FLORENCE, ITALY

WHICH, TOGETHER WITH

THE CONTENTS OF HIS VILLA PIA

WERE BROUGHT TO AMERICA BY THEIR OWNER

PROFESSORE COMMENDATORE ELIA VOLPI

THE RECOGNIZED EUROPEAN EXPERT AND CONNOISSEUR

THE COMBINED COLLECTIONS WITH THE EXCEPTION OF TWENTY ITEMS NOTED IN THIS CATALOGUE BY AN ASTERISK

WILL BE SOLD AT UNRESTRICTED PUBLIC SALE

ON THE AFTERNOONS AND EVENING HEREIN STATED

CATALOGUE WRITTEN BY MR. HORACE TOWNSEND OF NEW YORK AND MR. CESARE A. GUGLIELMETTI OF ROME, IN COLLABORATION WITH PROFESSOR VOLPI

THE SALE WILL BE CONDUCTED BY

MR. THOMAS E. KIRBY

AND HIS ASSISTANT, MR. OTTO BERNET, OF

THE AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK

1916



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

ORDER OF SALE

CONTENTS OF THE VILLA PIA

TUESDAY AFTERNOON, NOVEMBER 21ST

BEGINNING AT 2.30 O'CLOCK

IVORIES, MEDALS, BRONZES AND SCULPTURE

CATALOGUE NOS. 1 TO 169K, INCLUSIVE

WEDNESDAY AFTERNOON, NOVEMBER 22ND

BEGINNING AT 2.30 O'CLOCK

LINENS, CUSHIONS, VELVETS AND FURNITURE

CATALOGUE NOS. 170 TO 330, INCLUSIVE

CONTENTS OF
THE FAMOUS DAVANZATI PALACE

THURSDAY AFTERNOON, NOVEMBER 23RD

BEGINNING AT 2.30 O'CLOCK

FURNITURE OF THE 14TH, 15TH AND 16TH CENTURIES

CATALOGUE NOS. 331 TO 454A, INCLUSIVE

FRIDAY AFTERNOON, NOVEMBER 24TH

BEGINNING AT 2.30 O'CLOCK

FURNITURE, MUSICAL INSTRUMENTS, ASTRONOMICAL OBJECTS, RUGS, CARPETS AND TEXTILES

CATALOGUE NOS. 455 TO 609, INCLUSIVE

SATURDAY AFTERNOON, NOVEMBER 25TH

BEGINNING AT 2.30 O'CLOCK

MAJOLICA, SCULPTURE AND ARMOR

CATALOGUE NOS. 610 TO 805, INCLUSIVE

MONDAY AFTERNOON, NOVEMBER 27TH

BEGINNING AT 2.30 O'CLOCK

GLASSWARE, BRONZES AND IRON

CATALOGUE NOS. 806 TO 979, INCLUSIVE

TUESDAY AFTERNOON, NOVEMBER 28TH

BEGINNING AT 2.30 O'CLOCK

ANCIENT LINENS AND CURIOS

CATALOGUE NOS. 1044 TO 1215

AND

IN THE GRAND BALLROOM OF THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREET, NEW YORK

MONDAY EVENING, NOVEMBER 27TH

BEGINNING AT 8.30 O'CLOCK

ANCIENT PAINTINGS

FROM THE FAMOUS DAVANZATI PALACE AND THE VILLA PIA

CATALOGUE NOS. 980 TO 1043

THE DAVANZATI PALACE AND THE VOLPI COLLECTION

Having had occasion to write to the Editor of that leading French art review "Les Arts" concerning the reprinting of the "Davanzati Palace" number, I took the opportunity of saying a few words about the pains I had taken to bring together the beautiful things which, for so many years, made this Palace the most interesting museum in Italy of Renaissance life and art.

I also referred to the unhappy state of Europe which has forced me to disperse the gatherings of years, and gave the reasons for my determination, not only that my collection should be sold at public auction, but that the sale should take place in America.

I now find myself on the threshold of that event and somewhat perplexed.

Every complete catalogue, it appears to me, should have an introduction critically explanatory of the collection that is to be sold. In my case I had long hoped that, when the time came, the introduction to my own sale would be written by Dr. Wilhelm von Bode, of the Berlin Museum, who has always intended to devote a book to a complete description of the Davanzati Palace and its contents.

That, however, is clearly impossible, and it is left for me, myself, to briefly introduce my collections to the American public.

My *métier,* it is true, is not that of a critical writer, but I think I may, without offending good taste, indicate what, so far as I may judge, are the most noteworthy objects among those I am offering for absolutely unrestricted acquisition by private collectors and lovers of Italian art.

Among the pictures, for instance, it will be found that the few from the Davanzati Palace belong, without exception, to the School of Italian Primitives, the majority coming from the sacristy of the convent of St. Felice in Florence. My own Villa Pia collection covers a wider field, and includes two masterpieces of decorative art by the great Titian, an historical Madonna by Francia, a portrait by Bordone, and a small gem by Francesco Guardi.

Among the sculptures in stucco and terra-cotta the Davanzati Palace Madonnas are known to all connoisseurs, as are also the au-

thentic busts of Dante and Petrarch, while in my private collection the great sculptor Gian Bologna is represented by two bas-reliefs, and there is a Tabernacle by Donatello.

The bronzes, in what will doubtless be the opinion of admirers of the great art of Praxiteles, Scopas and Lysippus, are headed by the early Greek "Sappho," one of the most beautiful statuettes in the world, while lovers of the more humanistic art of the Cinquecento Italians will be attracted by Pollaiuolo's "Marsyas" and Tribolo's "River-God," which formed the pick of the Countess Stroganoff's famous collection. Beyond all words of mine, finally, is the bronze incense burner of Riccio, which Dr. Bode declared to be one of the most beautiful of existing Renaissance bronzes.

The Davanzati Palace collection of majolica is a notable one, for among it will be found, not only some rare blue and white Cafaggiolo ware, but a few pieces of lustered Gubbio ware, as well as examples of Maestro Giorgio and Giorgino themselves, but it will chiefly interest by its showing of primitive Orvieto majolica—the results of the fortunate excavation, in 1911, at Orvieto, concerning which Dr. Bode has written so ably and so exhaustively. Finally, the small gatherings of ivories are enriched by the French Gothic Madonna of the Stroganoff Collection on its fifteenth century Pisan base, the rugs by the famous fifteenth century "Doria Rug" from Genoa, the tapestries by that world-renowned example of Flemish weave known as the "Prince Altieri" tapestry, and the linens by a number of uncommon pieces from the Davanzati Palace.

To enter into further details of a collection catalogued so fully and with such care would be useless, but I take the opportunity of extending my sincerest thanks to Professor Zanchi, the well-known art-critic of Florence, for his aid in preparing the catalogue so admirably written by Mr. Horace Townsend, and above all to Mr. Cesare A. Guglielmetti of Rome, who has most effectively, co-operated with me in this sale.

In reply to a question that has often been asked me since my arrival in America, I may add that the Italian Government consented to the removal of these objects of art because, at the present stage of National affairs, they shrank from purchasing so extensive a collection, especially as I expressed to them my hope of seeing the Davanzati Palace itself become, at some time, the property of the nation.

But, after all, the most important declaration I have to make

is that each piece here catalogued can stand by itself as a genuine example of Italian art. Before acquiring any single object I have studied it thoroughly and convinced myself of its worthiness. Thus, those who purchase have the benefit, not only of my life-long experience in the world of art, but also of my confident belief in the genuineness of every object offered at this sale, which I may say includes only the private collection from my Villa Pia and that of the Davanzati Palace.

ELIA VOLPI.

New York, November, 1916.

CATALOGUE

IMPORTANT NOTICE

Contrary to the general custom of the Association, it has permitted, by reason of their unique character and great value, a reserve price to be placed by Professor Volpi upon twenty items of his remarkable collection, and such items will be identified in the catalogue by an asterisk.

With the exception of the aforementioned twenty items the sale of the collection, which comprises over one thousand catalogue numbers, will be *absolutely without reserve or restriction,* as is the case with all the sales held under the Association's management.

THE AMERICAN ART ASSOCIATION, MANAGERS.

NEW YORK, November 15, 1916.

FIRST AFTERNOON'S SALE

TUESDAY, NOVEMBER 21, 1916

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 1 to 169k, inclusive

FIFTEENTH AND SIXTEENTH CENTURY IVORIES

1—Fifteenth Century French Ivory Mirror Frame
Circular frame of ivory, carved with animals at the angles and, at the back, with a cusped medallion with figure subjects.

Length, 3¾ *inches.*

2—Sixteenth Century Italian Ivory-inlaid Powder Flask
Circular-shaped powder flask of wood inlaid with ivory in a pattern of circular medallions. Brass neck.

Diameter, 5 1/3 *inches.*

3—Fifteenth Century French Ivory Box

Cylindrical form, with flat hinged lid. The sides are decorated with painted figures of animals. The applied hinges, square and escutcheon plate are of wrought and gilded bronze, and there is a small swinging loop handle of the same metal.

Height, 5⅛ inches; diameter, 4¾ inches.

From the Countess Stroganoff Collection of Rome.

4—Sixteenth Century Italian Ivory-inlaid Powder Flask

Bottle-shaped, of wood, inlaid with ivory. On one side a man in sixteenth century costume holds in his hand a label on which is an inscription in Roman lettering. On the reverse is a Saint above with a man kneeling in front of a cannon. Brass measuring tube and silk cord.

Height, 8¼ inches; width, 5 7/10 inches.

5—Fifteenth Century Italian Ivory-inlaid Jewel-casket

Octagonal shape of ebony inlaid with ivory, with hinged cover of pinnacle form and molded ebony base. The sides are decorated with ivory figures, carved in relief, of cavaliers and ladies in fifteenth century costumes. The backgrounds of the niches in which they stand are painted in colors with floral sprays. The upper side of the spreading lid is inlaid with a geometrical patterning and the pinnacle top with lozenge-shaped plates of ivory painted with flowers. The cylindrical interior lined with old red satin.

Height, 6 1/3 inches; diameter, 5½ inches.

6—Seventeenth Century Italian Ivory Pax of the School of Bernini

Rectangular shape. Formed of a semi-cylindrical plaque of ivory carved in low relief with a subject of "The Deposition from the Cross." The plaque is framed in chiseled bronze with a figure of St. Veronica above, and at the sides two angels, in high relief holding emblems of the Passion. Mounted on wood with a carved wooden handle.

Height, 6½ *inches; width,* 4 1/3 *inches.*

7—Fourteenth Century Umbrian Tabernacle

Tabernacle of wood, with pointed arch top. The center is paneled with an ivory plaque carved in low relief with a subject of a Crucifixion, the two wings with Saints holding swords.

Height, 13 4/5 *inches; width,* 9½ *inches.*

8—Sixteenth Century Spanish Ivory Figure

Full-length figure of a nude Putto in ivory. He holds his right hand to his face; the left arm hangs by his side. On his wrists are wrought gold bracelets and on his feet gold sandals. The hair, lips and eyes show traces of color.

Height, 8¼ *inches.*

From the Countess Stroganoff Collection of Rome.

9—Sixteenth Century Italian Rock-crystal Cross

A devotional cross of cut rock-crystal, with floriated pierced terminations to the arms of enameled gold. The cross is in a contemporary silken gold-embroidered case.

Height, 4 1/3 *inches; width,* 29½ *inches.*

10—Fourteenth Century French Gothic Ivory Figure

Full figure of the Madonna shown standing with the Infant Christ supported on her left arm. She is dressed in a tunic gathered at the neck and a large flowing mantle. Upon her head is a coif and a voluminous wimple, one end of which is drawn under her right arm and is then gathered about the lower portion of the body of the Divine Child. The Madonna holds in her right hand and presses to her bosom a conventional rose, while the Infant Christ clasps an orb in His left hand and raises the right in an attitude of benediction. The face of the Madonna, despite the conventionality of the treatment, is distinguished by its impressive air of almost austere serenity, while the Child with His realistically curling hair looks to His mother with smiling confidence. The figure stands upon an ivory and bronze pedestal of Italian, probably Pisan, work of a somewhat later period. It is rectangular in form, with detached Ionic columns of gilded bronze at the angles, a gilded bronze cornice enriched with delicate flutings and a base of similar character on turned bronze feet. In the front is a plaque of ivory exquisitely carved with a Crucifixion. The Christ on the Cross in the center, with the two Maries on either side, standing beside Him in attitudes of deep dejection. Above is a late Gothic arcading of three trefoiled and crocketed arches.

Height of statue, 11½ *inches; height of base,* 2½ *inches; width,* 2⅛ *inches.*

From the Countess Stroganoff Collection of Rome.

(*Illustrated*)



No. 10. Fourteenth Century French Gothic
Ivory Figure

STATUETTES AND DECORATIVE WORKS IN BRONZE, CHIEFLY ITALIAN OF THE XVIth CENTURY

Happily suggested of wide field covered by the Italian Renaissance workers in decorative bronze is Professor Volpi's collection. It includes, on the one hand, one of the most humanistically beautiful Greek bronzes that has ever been exhumed, and on the other a superb example of the riotous imagination of the Cinquecento in the incense burner fashioned by that Andrea Briosco we know as Riccio. It was undoubtedly to their delight in the newly found treasures of antiquity that we owe not only the superb modeling of such figures as Pollaiuolo's "Marsyas" or Tribolo's "River-God," but also the jewel-like perfection of Sansovino's Candelabra or of Riccio's little masterpiece.

So admirable, however, was the work of this entire generation, so individual the touch they added even to their frank plagiarisms of the antique, that it is no cause for wonderment that within the last score of years hardly any sum has been considered, by the authorities of National Museums or by private collectors, too great to pay for the works of these sixteenth century bronze-casters.

H. T.

BRONZES, MEDALS AND PLAQUES OF THE FOURTEENTH, FIFTEENTH AND SIXTEENTH CENTURIES

11—Fifteenth Century Italian Medal

On the Obverse the head of Sigismondo Malatesta, Lord of Rimini; on the Reverse a view of a temple and the date MCCCCL.

Diameter, 1½ *inches.*

12—Fifteenth Century Italian Medal

On the Obverse the head of Giovanni Bentivoglio; on the Reverse the inscription: MAXIMILIANI IMPERATORIS MUNUS. MCCCCLXXXXIII (The gift of the Emperor Maximilian 1493).

Diameter, 1½ *inches.*

13—Fifteenth Century Italian Medal

On the Obverse the heads of the Emperor Maximilian and the Empress Maria, of Austria.

Diameter, 1⅞ *inches.*

14—Sixteenth Century Italian Medal

On the Obverse the head of Pope Sixtus IV; on the Reverse the coat-of-arms of the Della Rovere family.

Diameter, 1¾ *inches.*

From the Countess Stroganoff Collection of Rome.

15—Sixteenth Century Italian Medal

On the Obverse the head of Pope Calixtus 3rd; on the Reverse a sea-scape with shipping.

Diameter, 1⅝ *inches.*

From the Countess Stroganoff Collection of Rome.

16—Thirteenth Century Limoges Enamel Plaque

Circular shape. Small plaque of Limoges enamel, decorated with a coat-of-arms consisting of a tree flanked by two winged animals.

Diameter, 1¾ *inches.*

17—Fifteenth Century Italian Bronze Plaque (*By Il Moderno*: XVth Century)

Oval shape. Subject of "Apollo and Marsyas." In low relief.

Height, 1½ *inches; length,* 1⅛ *inches.*

18—Fourteenth Century Italian Bronze Plaque

Rectangular shape. Subject: "Warrior Casting a Spear." In low relief.

Height, 2¼ *inches; width,* 1¾ *inches.*

19—Sixteenth Century Italian Bronze Plaque

Square shape. Subject: "A group of Figures in Classic Costume, representing an episode in Roman History." In relief. Signed Io. F. F.

Height, 2⅝ *inches; width,* 2⅛ *inches.*

20—Sixteenth Century Venetian Medal

On the Obverse the head of Cardinal Bembo.

21—Sixteenth Century Italian Medal

On the Obverse the head of Marco Estense di Ferrario.

22—Fifteenth Century Italian Medal

On the Obverse the head of Pope Pius II (Aeneas Sylvius).

Diameter, 2⅛ *inches.*

23—Fifteenth Century Italian Bronze Plaque (*By Il Moderno*: XVth Century)

Rectangular shape. Subject: "Sleeping Hercules: in Landscape with Cattle." Modeled in low relief and signed "Moderno."

Height, 2¾ *inches; width*, 2⅛ *inches.*

24—Fifteenth Century Italian Bronze Plaque

Circular shape. Subject: "The Judgment of Paris." In low relief.

Diameter, 2⅛ *inches.*

25—Fifteenth Century Italian Medal

On the Obverse the head of Girolamo Savonarola.

Diameter, 2¼ *inches.*

26—Seventeenth Century Italian Medal

On the Obverse the head of Galileo Galilei.

Diameter, 3¼ *inches.*

27—Fifteenth Century Italian Medal

On the Obverse the head of Costantino Sforza d' Aragona; on the reverse a towered castle with the inscription: "IO FR PARMEN Datata MCCCCLXXV."

Diameter, 3¼ *inches.*

From the Countess Stroganoff Collection of Rome.

28—Sixteenth Century Italian Bronze Plaque

Rectangular shape. Subject: "A Seated Madonna Holding the Divine Child to whom the young St. John the Baptist offers Fruit." In the background are buildings and a vase of lilies.

Height, 2⅛ *inches; width*, 3⅛ *inches.*

29—Sixteenth Century Italian Medal

On the Obverse the head of Lodovico Gonzaga; on the Reverse the figure of a knight with the signature, "Opus Posani Pictoris."

Diameter, 3¾ inches.

From the Countess Stroganoff Collection of Rome.

30—Fifteenth Century Italian Bronze Plaque

Rectangular shape. Subject: "Head of the Redeemer."

Height, 2⅜ inches; width, 3⅝ inches.

31—Fifteenth Century Italian Bronze Plaque (*By Il Moderno*: XVth Century)

Rectangular shape. Subject: "Hercules contending with the Nemean Lion." Modeled in low relief by Il Moderno.

Height, 3⅛ inches; width, 2¾ inches.

32—Fifteenth Century Italian Medal

On the Obverse the head of Sigismondo Pandolfo, Lord of Rimini; on the Reverse a towered castle.

Diameter, 3⅜ inches.

From the Countess Stroganoff Collection of Rome.

33—Sixteenth Century Italian Bronze Plaque

Rectangular shape in the form of a pedimented tablet with a triangular apron, containing the arms of the Medici family. The plaque represents "The Holy Family." In relief.

Height, 4½ inches; width, 2¾ inches.

34—Fifteenth Century Italian Bronze Plaque

Rectangular shape. Subject: "The Visit to the Infant Christ of the Three Magi." In low relief.

Height, 4⅜ inches; width, 3 inches.

35—Fifteenth Century Italian Bronze Plaque (*By Il Moderno*: XVth Century)

Rectangular shape. Subject: "The Crucifixion." Modeled in low relief by Il Moderno.

Height, 4⅜ inches; width, 3 inches.

36—Fifteenth Century Italian Bronze Plaque

Rectangular shape. Subject: "The Circumcision." In low relief.

Height, 4⅜ *inches; width*, 3 *inches.*

37—Sixteenth Century Italian Bronze Plaque

Oval shape. Subject: "Judas Betraying Christ by a Kiss." In low relief.

Height, 4 *inches; width*, 3⅝ *inches.*

38—Thirteenth Century Italian Bronze Plaque

Rectangular shape. Intaglio-sunk, the Obverse with the figure of a Saint seated on a bench with a book upon his knee with an inscription in Lombardic characters, "Hic est Apostolus," a scrolled border and a shield with a rampant lion; the Reverse with a panel of scrolled ornamentation.

Height, 6⅛ *inches; width*, 4½ *inches.*

From the Countess Stroganoff Collection of Rome.

39—Fifteenth Century Italian Bronze Plaque (*By Il Caradosso*)

Rectangular shape. Subject: "Two Centaurs." In low relief. Modeled by Cristoforo Foppa (Il Caradosso).

Height, 8 *inches; width*, 2½ *inches.*

From the Countess Stroganoff Collection of Rome.

40—Seventeenth Century Italian Bronze Bas-relief

Profile, without background, of the head of Galileo Galilei. Modeled in low relief.

Height, 5½ *inches; width*, 6⅜ *inches.*

41—Sixteenth Century Bolognese Bronze Plaque

A Pietà, or dead Christ, supported by his Mother, with an attendant Angel and a Cherub above. Attached to the back is an engraving, repeating the composition and attributing it to Sebastian del Piombo.

Height, 6⅜ *inches; width*, 5⅜ *inches.*

42—Sixteenth Century Flemish Bronze Plaque

Rectangular shape. Subject: "The Deposition of Christ in the Tomb." In low relief.

Height, 6 *inches; width*, 6¾ *inches.*



43—Fifteenth Century Mantuan Bronze Plaque

Square shape. The subject, a "Triumph of Love," shows a triumphal car, the round-arched niches of its side filled with figures of Amorini, drawn by two horses mounted by Amorini. Surmounting the car is a winged figure of "Amor" holding a bow. In the foreground are figures of warriors and spectators and there is a landscape background.

Height, 10½ *inches; width,* 11 *inches.*

From the Countess Stroganoff Collection of Rome.



44—Sixteenth Century Italian Bronze (*By Romano*)

A rectangular Tabernacle Door formed as a panel, with a molded framework of bronze, projecting hinge-loops on one side, pierced with a keyhole, and enclosing, in bas-relief, a standing figure of the Saviour clothed in a single garment and with His right hand raised in the act of benediction. At His feet is a chalice. On the lower edge of the panel is an incised inscription in Roman lettering: PIETRO PAVLO NARDI O MANCINO ROMANO A.D. 1522 (Peter Paul Nardi known as left-handed Romano).

Height, 15 *inches; width*, 7½ *inches.*

45—Fifteenth Century Venetian Bronze Miniature Bowl

Coupe-shaped and decorated with elaborate chasing.

Height, 1¾ inches; diameter, 4½ inches.

46—Sixteenth Century Venetian Bronze Pouncet-box

Coupe-shaped, with covered top pierced for shaking sand or pouncet. Decorated around the sides with a broad band of scrolled ornamentation in relief.

Height, 3½ inches; diameter, 3 inches.

47—Fifteenth Century Venetian Bronze Box

Cylindrical shape. The sides inlaid with silver in a pattern of figures of Saints in Gothic niches, the top with a Holy Family.

Height, 4⅛ inches; diameter, 4⅛ inches.

48—Fifteenth Century Florentine Copper Plaque

Oblong shape, with arched top. Subject of the "Coronation of the Virgin." In low relief.

Height, 5⅛ inches; width, 3½ inches.

From the Countess Stroganoff Collection of Rome.

49—Fifteenth Century Paduan Bronze Inkstand (*By Il Riccio*)

Triangular shape, the sides elaborately decorated in relief with a design of scrolls and masks. At the angles are detached scrolls. Standing on a stem and base formed of an eagle's claw. Modeled by Andrea Briosco (Il Riccio).

Height, 4 inches; width, 5 inches.

50—Early Roman Gilt Bronze Ornament

Leaf of a Serto or woman's head-dress, representing a Roman deity. Modeled in low relief and gilded.

Length, 4¾ inches.

51—Fourteenth Century French Bronze Candlestick

Cylindrical stem, with incurved spreading base. The base is decorated with a panel of Limoges enamel.

Height, 4⅜ inches.

From the Countess Stroganoff Collection of Rome.

52—Fifteenth Century Paduan Bronze Inkstand

Triangular shape with cover. The side decorated with panels of scrolled ornamentation and with detached scrolls at the angles. The cover is decorated with acanthus leaves and has a ball finial. Supported on a tripod of lions' legs and paws.

Height, 5¼ inches; width, 5¼ inches.

53—Sixteenth Century Paduan Bronze Inkstand

Rectangular shape without cover. Supported on lions' paw feet.

Height, 3½ inches; width, 6¼ inches; depth, 4¾ inches.

54—Early Roman (First Century B.C.) Bronze Handle

Loop shape. This handle, which originally formed part of a candelabrum, is decorated on the outer side with an imbricated patterning sunk between the reeded edges. The upper end terminates in a female mask, the lower in a lion's head and paws, the eyes being inlaid in silver.

Length, 7 inches.

55—Fifteenth Century Italian Bronze Censer

Coupe-shaped, with pierced doomed cover. The sides are decorated with figures of animals and scrolls in low relief and there are chains for swinging.

Height, 7⅛ inches.

56—Two Fifteenth Century Venetian Bronze Candlesticks

Cylindrical stems on incurved drum-shaped bases. Elaborately decorated in incised work (graffito) with arabesque patterning of scrolls and shields.

Height, 7 inches.

57—Fifteenth Century Italian Bronze Mortar

Cylindrical shape, with incurved sides. The rim is decorated, in relief, with a honeysuckle patterning, the sides with festoons of ribbons supporting shields below which are various animals. The projecting handles are formed as dolphins and the base is gadrooned.

Height, 6 *inches; diameter*, 7 *inches.*

58—Sixteenth Century Italian Steel Coffer

Rectangular shape, with rounded hinged lid, in the form of a trunk. Around the center of the sides and top runs a raised and rounded ribbing. On the top is a looped swinging carrying handle. The sides and lid are decorated with conventional borderings and a field of arabesque design damascened in silver.

Height, 6¾ *inches; length*, 6¾ *inches; width*, 4¼ *inches.*

59—Fourteenth Century French Bronze Navette (*Incense Boat*)

Boat-shaped, on a short cylindrical stem with circular foot. The double-hinged lids are decorated with figures of the Virgin and Archangel Gabriel in colored Limoges enamel, and the sides with a wave border and a patterning of chasing and Limoges enamel. The two handles are formed as serpents' heads.

Height, 2½ *inches; length*, 8¾ *inches.*

From the Countess Stroganoff Collection of Rome.

60—Sixteenth Century Paduan Bronze Inkstand

Coupe-shaped, with domed cover surmounted by the figure of a Roman warrior holding a spear. Supported by three eagles.

Height, 10⅜ *inches; diameter*, 8 *inches.*

61—Two Late Sixteenth Century Italian Silvered Copper Candlesticks

Vase-shaped stems, with circular disk below and domed base. The stem and base are decorated with bold repoussé gadroonings.

Height, 10 *inches.*



62—Roman Perfume Flask of the First Century B.C.

Pear-shaped, the upper portion of the neck is fluted, and around the rim are grotesque masks; the rounded base is decorated with a band of vine leaves, grapes and tendrils in relief and with flutings, while around the center is a band decorated, in relief, with figures of dancing Nymphs clasping hands. The figures and the masks are gilded. This piece was exhumed in Transylvania near the Roumanian frontier. (Corroded by age.)

Height, 9½ inches.



63—Two Early Sixteenth Century Italian Bronze Candlesticks (*By Jacopo Tatti, known as Il Sansovino*: 1477-1570)

Vase-shaped stems, the upper parts decorated with festoons of drapery, husk pendants and acanthus leaves, the lower parts with cherubim heads and outstanding voluted scrolls. The domed bases are decorated with bold egg and dart moldings and are supported on three female caryatides with outstretched wings, between which hang knots of drapery, and terminations of lions' paws and acanthus-leaf scrolls.

Height, 12¼ *inches.*



64—Two Sixteenth Century Italian Bronze Candlesticks
School of Alessandro Vittoria of Venice. Baluster-shaped stems decorated with acanthus-leaf scrollings and pendants of fruits. On tripod bases of voluted scrollings ending in sphinxes with scrolled feet.

Height, 16½ *inches.*

65—Seventeenth Century Italian Bronze Mirror Frame
Rectangular shape, with molded side and acanthus-leaf decorated angles. In the center of the two sides and the top are cherubim heads and in the center of the bottom an escutcheon with a coat-of-arms, all modeled in high relief.

Height, 16 *inches; length,* 20¾ *inches.*

66—Fifteenth Century Umbrian Silvered Bronze Incense Boat

Boat-shaped, on short cylindrical stem with knop and spreading circular foot. Between the hinged covers is a plate inscribed in Roman letters: PRO ANIMA D. IA. FABRIANO PALATINI (For the soul of Ia. Fabriano Count Palatine).

Height, 6 inches; length, 8⅜ inches.

67—Fourteenth Century Italian Gilt Bronze Reliquary

Cylindrical shape, with pyramidal cover, on a columnar stem with knop and spreading circular foot. The cylindrical body is of rock crystal, forming a holder for the relic, and the cover terminates in a cross. The knop is decorated, in colored enamels, with the arms of the Albizzi family.

Height, 10⅜ inches.

68—Two Sixteenth Century Italian Bronze Candlesticks

Cylindrical stems, with knops and standing on cylindrical bases. The upper part of stems decorated with an incised coat-of-arms of the Medici family in colored enamel. Circular bobêches and iron prickets.

Height, 12¾ inches.

69—Early Roman Bronze Balance

Shaped as a steelyard with books and a weight formed as a head, and suspended by a chain. The surface gives evidence of long burial in the earth. Exhumed near Rome.

Length, 9⅛ inches.

70—Ancient Persian Bronze Perfume Holder

Formed as a fantastic winged animal with two heads bearing on its back a smaller bird. Decorated with an incised patterning, the body, neck and heads pierced with holes.

Height, 9¼ inches; length, 7 inches.

From the Countess Stroganoff Collection of Rome.

71—Two Seventeenth Century Italian Bronze Mirror Frames

Rectangular shape, with molded sides and acanthus-leaf decorated angles. In the center of three sides are cherubim heads and on the fourth side an escutcheon with a coat-of-arms, all modeled in high relief.

Height, 11½ *inches; width*, 9 *inches.*

72—Two Sixteenth Century Italian Bronze Candlesticks

Baluster-shaped stems, elaborately molded, on circular spreading feet. Circular bobêches and iron prickets.

Height, 18½ *inches.*

73—Fifteenth Century Italian Bronze Censer

Coupe-shaped body, with pierced pinnacle-shaped cover. The sides are decorated with an arabesque ornamentation in low relief and there are chains for swinging.

Height, 18 *inches.*

74—Sixteenth Century Italian Bronze Statuette

A standing figure of "Flora."

Height, 14½ *inches.*

75—Sixteenth Century Italian Bronze Statuette (*By Il Sansovino*)

The figure of a child in bronze upon a wooden base. Modeled by Jacob Tatti (Il Sansovino: 1477-1579).

Height, 8 *inches.*

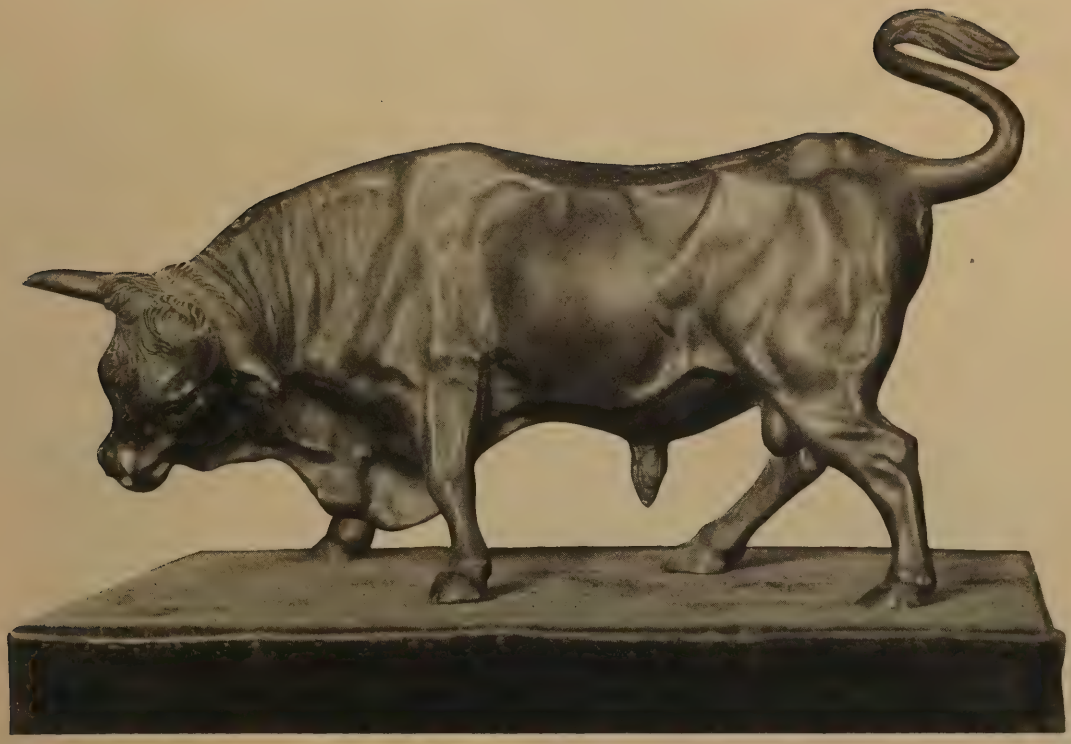
Note: Jacopo Sansovino, who lived to the great age of ninety-three, left Rome after its sack in 1527, and, taking refuge in Venice, was during the last half of his life a fellow-worker with Titian, Paul Veronese and Tintoretto.



76—Fifteenth Century Italian Bronze

Figure of a standing bull on a square base. Attributed to Vellano, a noted sculptor of the fifteenth century.

Height, 12 *inches; length*, 15 *inches.*



77—Sixteenth Century Italian Bronze "Farnese Bull"

Figure of a charging bull, on an oblong base. Sixteenth century copy of the celebrated third century B.C. original, now in the Museum at Naples.

Height, 7 inches; length, 12¼ inches.



78—Sixteenth Century Italian Bronze

Figure of a charging wild boar, represented at the moment it is being attacked by an enemy. On a contemporary molded and gilded wood base.

Height, 5 inches; length, 9 inches.

Note: This admirably realistic little figure, so expressive of rapid motion, has been attributed to Benvenuto Cellini (1500-1571). It certainly is of his period and the work of his school.



79—Sixteenth Century Italian Bronze Knocker

Formed as two finely modeled female half-figures, with graceful acanthus-leaf terminations, resting on voluted scrollings decorated with imbrications and supporting, with outstretched arms, an elaborately scrolled escutcheon bearing a tree (the arms of the Della Rovere family), and a label with the inscription, CONCVSSA UBERIOR, in Roman lettering. Distinguished by a fine patina.

Height, 6½ inches; width, 9½ inches.

Note: This exceptionally well-modeled knocker came from a villa in the North of Italy belonging to the Della Rovere family.

★80—Greek Bronze Statuette of Sappho of the Fourth Century B.C.

Figure of a woman, identified as the poetess Sappho, seated, with her legs crossed, on a low bench supported on lions' paws. She is dressed in a chiton fastened at each shoulder, and girdled at the waist with a strophion from which falls a himation covering the lower part of the figure. Her head is bent forward and her eyes are downcast, her hair is parted in the middle covering the ears, is knotted at the back with two curls falling down to the shoulder and is garlanded with a wreath of roses and leaves. The right arm is stretched forward with the open hand bent downward, and originally rested on a musical instrument as shown by the holes drilled in the drapery of the figure. The left arm rests on her knee and clasps to her breast a roll of parchment. The feet are bare and unsandaled. The figure, which was cast in one piece, save for the arms, which were separately attached, rests on an oval molded base of marble which is supported on an antique cylindrical marble shaft. The upper part of this shaft is carved in an imbricated pattern, the lower part in flutings which die away into a base of up-springing acanthus leaves. Fine dark patina.

Height, 11 *inches.*

Note: This exquisite little statuette has, since its comparatively recent exhumation, been accepted as one of the finest existing examples of Greek art by the foremost archæologists and art critics of Italy. One of these, the well-known Professor Goffredo Bendinelli, devoted to its consideration a long illustrated article which appeared in the *Ausonia* for 1911. This publication is the annual Review of the Italian Society of Archæology and the History of Art. In it Professor Bendinelli says that he had the good fortune, while at Athens, to see "this very important work of classical art," which he then had an opportunity to study. It was exhumed at Melos, he tells us, and proceeds to devote the first part of his article to a comparison of the bronze and the elegant Tanagrene terra-cottas which, he points out, were so numerous on the Greek market at the death of Alexander in the third century B.C. He concludes that there are but few points of resemblance between these Tanagra figures and the bronze he is studying. Only in such exceptional terra-cottas as display the serenity of the school of Pheidias and the influence of Scopas, Praxiteles and Lysippus does he find any resemblance to its facial expression. He finds its entire conception akin rather to the series of important works headed by the Psyche of the Naples Museum and the Resting Warrior of the Ludovisi, the first attributed to Praxiteles or Scopas, the second to



★No. 80. Greek Bronze Statuette of Sappho of the Fourth Century B.C.

Lysippus. "Our subject," he finally declares, "belongs to the golden period of Greek art, the close of the fourth century B.C., and is an individual work of art not to be classified with any other examples. Its originality transcends every artistic tradition and its beauty has never been exceeded."

Professor Bendinelli then proceeds to state his conviction that the bronze is intended to represent the poetess Sappho, Byron's "Burning Sappho who loved and sung." Passing in review the familiar representations of the poetess, from the Syracusan statue stolen by that Verres against whom Cicero delivered his orations to the representation on a vase in the Athens Museum, he finally concludes that this bronze is more undoubtedly a portrait of Sappho than any of the others.

(*Illustrated*)

81—Fifteenth Century Italian Bronze Statuette (*By Antonio Pollaiuolo*: 1433-1498)

After the Greek antique. Representing Marsyas, the competitor of Apollo, as a nude figure with hands raised in the attitude of playing the double pipes, the bandage used in playing which covers his mouth. The figure stands on a contemporary base of bronze, of Paduan workmanship. This is square in form with incurved sides, having at the angles figures of winged sphinxes terminating in boldly voluted scrolls and dolphins' heads between which are suspended scrolled escutcheons, with coats-of-arms, and military trophies.

Height with base, 14 *feet* 1 *inch.*

Illustrated in Professor Venturi's catalogue of the Countess Stroganoff Collection.

(*Illustrated*)



By Antonio Pollaiuolo: 1433-1498

No. 81. Fifteenth Century Italian Bronze Statue

82—Early Fifteenth Century Florentine Cross of Enameled Gold and Silver

Latin cross, covered with plates of gold finely chased in elaborate arabesque patternings; the edges chamfered and chased in an interlaced design. The four arms end on both sides in quatrefoil medallions, and a similar quatrefoil medallion occurs in the center of the lower arm. These medallions are enameled in colors, the upper one on one side with a figure of the Crucifixion, the lower one with a figure of the Virgin, the remaining eight with figures of Apostles and Saints. These quatrefoils are further adorned with acorn-like projections enameled in rich blue, *semé* with gold stars, set in calices of wrought gold leaves. At the intersection of the arms is a quatrefoil medallion set with cut rock crystal and designed for the reception of a relic. The cross stands on a hexagonal stem of silver, molded and chased with a pattern of lozenges, and springing from it are two carved arms of silver, decorated with bands of colored enamels interrupted by roundels of mother-of-pearl framed in silver. These arms support two figures of winged angels of silver in flowing garments and with outstretched arms. The knop is of a flattened spherical shape, pierced in a pattern of flamboyant Gothic tracery, and having, around the center, lozenge-shaped facets of chased silver overlaid with translucent colored enamel. The base is hexagonally lobed with enameled medallions of figures of Saints, the vertical edges being pierced in a simple arcaded pattern.

Height, 25 *inches.*

(*Illustrated*)



No. 82. Early Fifteenth Century Florentine Cross of Enameled Gold and Silver

83—Thirteenth Century Sienese Gilt Copper Reliquary

Rectangular shape, with gable-shaped top on square stem and quatrefoil foot. The square body is flanked by two square buttresses with five courses of pierced Gothic arcadings separated by molded string-courses and surmounted by pointed flêches. The pointed gable top is enriched by a crocketed molding and surmounted by a cross, the triangular tympanum being decorated with a boldly engraved representation of Christ in a vesica-shaped nimbus surrounded by cherubim and supported by two angels in flowing robes blowing trumpets. At either side are chased sprays of vine leaves. The reliquary proper consists of four rows of circular medallions, six in each row, and one in the upper part of the stem, all covered with plates of rock-crystal and containing relics consisting of fragments of cloth and so forth. Three horizontal rows of metal plates between these medallions are engraved in Roman letterings with the names of the saints and descriptions of their relics in Latin. The stem is square, with a square knop jeweled on all sides with quatrefoil-shaped medallions enameled in colors. On two sides of the stem are four square miniatures, engraved and enameled, of scenes in the life of St. Francis of Assisi and on the other two sides figures of the four Evangelists.

The quatrefoil foot is of copper, with a molded rim embossed round the edge with a border of quatrefoils. The sides of the reliquary are engraved in a pattern of quatrefoiled interlacements and sacred roses. The back is closed by two hinged doors on which are painted, by Duccio di Buoninsegna (1280-1340), figures of the Virgin and the Angel Gabriel representing the Annunciation.

Height, 25 *inches.*

(*Illustrated*)

Note: Duccio, painter of the celebrated altarpiece in the Cathedral of Siena, who is said to have been born in 1280 and to have died in 1340, was the first of the Sienese painters to abandon the Byzantine manner, though, as evidenced in this instance, traces of its formality and conventionalism persisted in his work.



No. 83. Thirteenth Century Sienese Gilt Copper Reliquary

84—Sixteenth Century Italian Bronze Statuette, "A River-God" (*By Il Tribolo*: 1500-1565)

Reclining figure of an old man, with long beard, resting upon a rocky base and supporting himself with one arm, the other clasping an urn, wreathed with water grasses, the open mouth of which is pointing downwards. The figure is an allegorical representation of the source of a river. On a bronze base supported by four lions' paws. Exceptionally fine patina. Modeled by Niccolò Pericoli (Known as Il Tribolo).

Height, 19¼ *inches.*

Illustrated in Professor Venturi's Catalogue of the Stroganoff Collection.

(*Illustrated*)

Note: This striking example of the work of Il Tribolo, pupil of Sansovino and fellow-worker with Michael Angelo, was one of the most important pieces in the collection of Countess Stroganoff in Rome. It was purchased by the present owner in 1912.



By Il Tribolo: 1500-1565

No. 84. Sixteenth Century Italian Bronze Statuette, "A River-God"

★ 85—Early Fifteenth Century Paduan Bronze Incense Burner (*By Il Riccio*)

Made in two portions, a cylindrical body with a spreading base resting on three supports and a domed removable cover. The cover, which is semi-spherical in shape, is surmounted by a seated figure of a bearded Faun (possibly a youthful Pan) seated on a marine shell, resting one hand on a bunch of grapes and holding out in the other a Pan's Pipes. Below this figure are three Medusa masks having between them festoons of fruits, above the centers of which are escallop shells. This hemisphere is supported by three mythological monsters with bearded men's faces and winged female bodies terminating in lions' paws. Between these are winged Amorini, with outstretched arms, in graceful attitudes of support. The curved rim of the cylindrical body is decorated with acanthus leaves, while around the upper part of the body itself are three eagles with outstretched wings (the arms of the Gonzaga family), their feet resting on three festoons of banded laurel leaves, tied with flowing ribbons. Below the eagles are three Satyrs' masks with rams' horns and between these three magnificently modeled figures, possibly of Marine Deities, standing on somewhat conventionalized wave forms. The lower part of the body, separated from the upper by a bold fillet, is decorated with festoons of fruits, shells, grotesque masks, and eight small arch-shaped apertures through which to feed fresh supplies of incense to that burning within. The curved spreading base is decorated with an acanthus-leaf bordering and rests on the shoulders and uplifted hands of three male caryatides having scrolled acanthus-leaf terminations. On a modern ebonized wood molded base.

Height, 23 *inches.*

(*Illustrated*)

Note: This exquisite specimen of Cinquecento art was fashioned by Andrea Briosco, known as Il Riccio, when he was at Padua as a co-worker with Donatello on the bronze doors of the Church of St. Anthony. He was ordered to make it by his patron Gonzaga, the Duke of Mantua, and in the possession of the family of the Marquis del Bagno, direct descendant of Gonzaga, it finally remained. In 1911, during the centenary of Italian Independence, this bronze was shown at the Castello of St. Angelo in Rome, where all the noble Italian families sent the most precious works of art they owned to be placed on public exhibition. By Dr. Bode of the Berlin Museum it was declared to be one of the most beautiful Italian Renaissance bronzes known to the world. The late J. Pierpont Morgan commissioned Professor Volpi to purchase it for him, but owing to Mr. Morgan's death the piece remained in its present owner's hands.



By Il Riccio

★ No. 85. Early Fifteenth Century Paduan Bronze Incense Burner

86—Seventeenth Century Italian Bronze Group, "Apollo and Daphne"

Apollo seizing the Nymph Daphne, who is changing into a laurel tree. Sportive Cupids are in attendance on Apollo. On a rocky base. Standing on a contemporary square pedestal of wood carved in a design of scrolls and cartouches and partially gilded. This group is attributed to Giovanni Lorenzo Bernini (1598-1680), the leading Italian sculptor of his generation.

Height without pedestal, 21½ *inches; width,* 13⅝ *inches.*

(*Illustrated*)



By Bernini: 1598-1680

No. 86. Seventeenth Century Italian Bronze Group
"Apollo and Daphne"

SCULPTURE IN WOOD

88—Two Sixteenth Century Venetian Colored Papier-maché Statuettes

Two figures representing angels. They are seated on square bases decorated with scrolls and are clad in loose tunics elaborately painted in various colors with a design representing embroidery. Their outstretched right legs support the mandolas on which they are playing, while their upstretched wings are gilded and painted. Their blond curls, falling to their shoulders, are of real hair confined by silk and cords.

Height, 11¼ *inches; length of base,* 9⅞ *inches.*

(*Illustrated*)

89—Fifteenth Century Umbrian Carved Colored and Gilt Wood Alto-relief

Three-quarter-length figure of the Virgin holding the Infant Christ, in high relief. She is dressed in a rich vestment of gold and red, and on her head is a golden crown from which a white veil falls over her shoulders. On her left arm she carries the Christ, who is dressed in a short varicolored and gilded tunic. On an octagonal molded base.

Height, 17¾ *inches.*

(*Illustrated*)

90—Sixteenth Century Umbrian Carved and Colored Wood Statuette

Standing figure of the Infant Christ, with curling brown hair, the head surmounted by a gilded and painted nimbus. The right hand is raised in the act of benediction and the left holds an orb surmounted by a cross.

Height, 21½ *inches.*



88 89 88

No. 88. Two Sixteenth Century Venetian Colored Papier-maché Statuettes

No. 89. Fifteenth Century Umbrian Carved Colored and Gilt Wood Alto-relief



91—Four Seventeenth Century Roman Carved Walnut Wood Panels

Portion of a frieze with two divisions separated by *putti* supporting pointed shields. The panels are carved in bas-relief with scenes of Roman history, including the "Rape of the Sabines" and the "Building of Rome." The wood has, owing to age, assumed a beautiful bronze-like patina.

Height, each, 11 *inches; length,* 30 *inches.*

92—Sixteenth Century Sienese Carved Painted and Gilded Wood Bust

Bust of a young woman, with thick curling hair, dressed in a loose robe with twisted collar. The dress is completely gilded, the face and the hair naturalistically colored. The molded shaped base is of gilded wood.

Height, 19¼ *inches.*

(*Illustrated*)

93—Two Fourteenth Century Florentine Colored and Gilt Wood Statuettes

These figures represent two angels dressed in flowing blue mantles decorated with Florentine lilies in gold and lined with red. The angels hold candlesticks in their hands and above their heads are golden nimbi.

Height, 31½ *inches.*

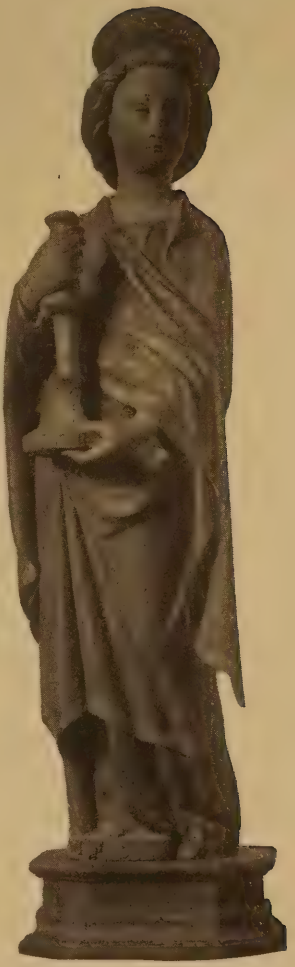
(*Illustrated*)



93



92



93

No. 92—Sixteenth Century Sienese Carved Painted and Gilded Wood Bust

No. 93. Two Fourteenth Century Florentine Colored and Gilt Wood Statuettes

94—Fifteethn Century Veronese Painted Wood Statuette
(*By Antonio Rizzo*)

Figure of St. Sebastian, nude save for a loin-cloth, standing erect with his arms tied behind him, his face upturned and expressing the agonies of the martyrdom he is suffering. (St. Sebastian was shot to death with arrows.) Naturalistically painted. On square base.

Height, 5 feet 10¼ inches.

(*Illustrated*)

Note: This statue, exceptionally well preserved, is accounted one of the masterpieces of Rizzo, who was the sculptor of the famous Adam and Eve which forms a main decoration of the Giant's Stairway in the Court of the Ducal Palace in Venice.

SCULPTURES IN STUCCO

95—Seventeenth Century Italian Polychrome Stucco Statuette

Figure of a sleeping Cupid, lying upon drapery, his head resting upon the bent left arm and upon his quiver. By his side lies his bow. The Cupid is painted in naturalistic colors, the drapery in blue.

Height, 10¼ inches; length, 20¼ inches.

96—Fifteenth Century Florentine Painted Stucco Alto-relief

The figure represents the Virgin, dressed in a red robe and with a blue mantle enveloping her head, holding the Infant Christ, who is clothed in a red tunic. The faces are naturalistically painted. On a molded base the corners of which are painted with a Medici coat-of-arms. On the base is the inscription in Roman lettering, "AVE : MARIA."

Height, 25½ inches; width, 18 inches.



By Antonio Rizzo

No. 94. Fifteenth Century Veronese Painted Wood Statuette



97—Fifteenth Century Italian Uncolored Stucco Bas-relief
(*School of Donatello*: 1383-1466)

Half-length figure of the Virgin, her head seen in profile, her hands raised and joined in the act of adoration before the nude Infant Christ, who is seated on a chair and lifts His right hand in benediction. Arch-shaped and framed in a molded, painted and gilded wood panel, the moldings of which are enriched with an egg-and-dart ornamentation.

Height, 32½ *inches; width*, 26 *inches.*



98—Fifteenth Century Florentine Colored Stucco Bas-relief (*By Antonio Rossellino*: 1427-1490)

Circular shape. Three-quarter figure of the Virgin, seated and holding in her lap with her left arm the Infant Christ, whose movements she restrains with her right hand. The Virgin is dressed in a girdled robe, the Christ is nude. Both figures are uncolored save that the haloes, the Virgin's girdle and the cuffs of her tight-fitting sleeves are gilded. The background is painted blue. In an old carved and painted frame.

Diameter of relief, 27½ *inches; with frame*, 38 *inches.*

Note: This exquisite stucco by Rossellino, who was the most noted pupil of Donatello, is exceptionally interesting.

99—Fifteenth Century Florentine Stucco Bas-relief (*By Benedetto da Maiano*: 1442-1498)

Half-length figure of the Madonna, seated, her head and shoulders draped with a long mantle, holding with her left arm the nude Infant Christ, who fingers with His left hand a necklace around His neck and raises His right in benediction. The figure is surrounded by six cherubim. Uncolored.

Diameter, 31 *inches.*

100—Fifteenth Century Florentine Polychrome and Gilt Stucco Bas-relief (*By Donatello*: 1383-1466)

Half figure, in an arched recess, of the Virgin holding with her right arm the Infant Christ, who is seated on a pillow supporting Himself on His left hand and raising His right hand in benediction. The Virgin is dressed in a dark gray mantle with gold bordering and fringe which is drawn over her head and falls down over her shoulder and body, the right arm clad in a tight-fitting sleeve of red emerging from the fold, to support the Child. The cushion on which the latter reclines is of red with a gold and red tassel. Both figures have gilded haloes in flat relief and the background is gilded. The painted and gilded tabernacle-like frame surrounding this panel is flanked by two Corinthian fluted and astragalled pilasters, the frieze above being painted with cherubim with red wings separated by dark festoons of laurel leaves. Above are a molded cornice and a pediment, the tympanum of which is occupied by a painted Dove emblematic of the Holy Ghost. In the angles above the arch are cherubim, with red wings on a blue ground and with blue wings on a red ground respectively. The pedestal of the base is painted with an inscription in Roman letters, AVE : MARIA : GRAXIA : PLENA : DOMINUS : flanked on either side by a painted coat-of-arms. The base is molded.

Height, 5 *feet; width*, 3 *feet* 1 *inch.*

(*Illustrated*)

Note: Donato de' Bardi, known as Donatello, introduced and carried to perfection the "new manner" of sculpture which followed the mediæval Christian art which had culminated in Ghiberti. Easily the foremost sculptor of his time, he introduced the peculiar method of low or flat relief with which his name is connected. Of this method the present piece is a most noteworthy example. The marble replica at the Victoria and Albert Museum in London is called "La Madonna della Rosa" (The Madonna of the Rose).



By Donatello: 1383-1466

No. 100. Fifteenth Century Florentine Polychrome and Gilt Stucco Bas-relief



101—Eighteenth Century French Terra-cotta Portrait Bust

Portrait, in uncolored terra-cotta, of a lady of the Court of Louis XVI. Her piquant face is turned over her right shoulder and is surmounted by her own hair plaited and looped behind, breaking into small curls on her forehead and over her ears and surrounded by a wreath of flowers and leaves. She is dressed in a loose robe covering the shoulders and exposing a lace chemisette at the neck. On a circular pedestal. (Repaired.)

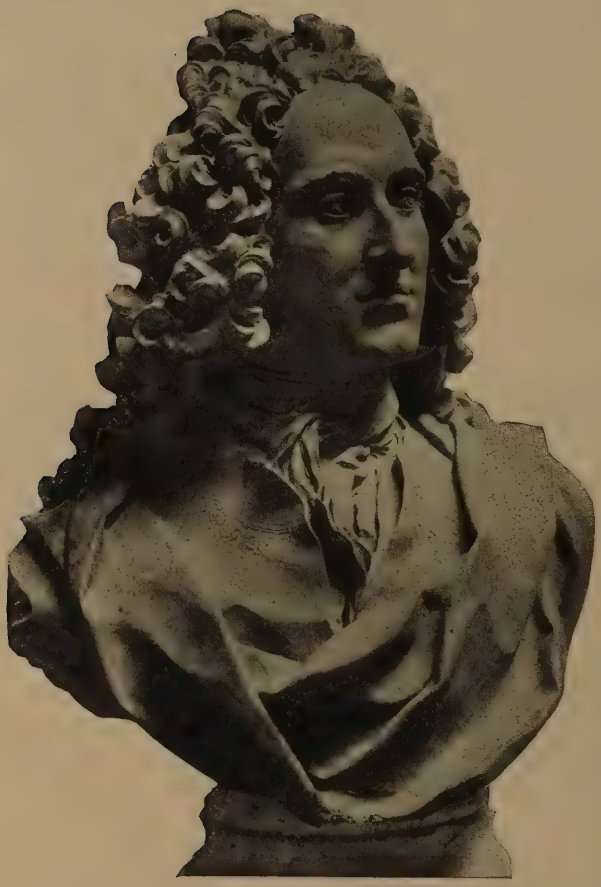
Height, 25 *inches.*



102—Eighteenth Century French Terra-cotta Portrait Bust

Portrait, in uncolored terra-cotta, of a French Avocat of the eighteenth century. The clean-shaven alert face has the mouth slightly opened, and the thick curling hair is confined by a close-fitting skull cap. He is dressed in a robe gathered in to the neck and exposing a falling lace cravat. On a circular base. (Repaired.)

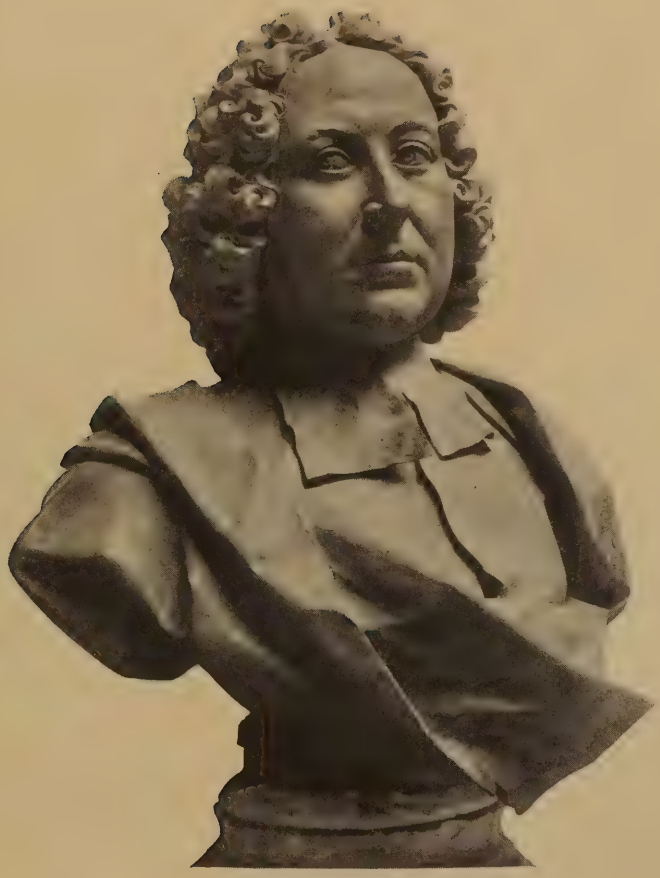
Height, 25 *inches.*



103—Eighteenth Century French Terra-cotta Portrait Bust

Portrait, in uncolored terra-cotta, of a French nobleman of the eighteenth century. His unshaven face, full of intelligence and character, looks slightly upward. He wears a curling peruke falling down to his shoulders and a loosely gathered robe with a carelessly tied neckcloth. On a circular base. (Repaired.)

Height, 25 *inches*



104—Eighteenth Century French Terra-cotta Portrait Bust

Portrait, in uncolored terra-cotta, of a French divine of the eighteenth century. His somewhat fleshy but intellectual face, with its full, determined lips, resembles that of Bossuet whom the bust is, not improbably, intended to represent. He wears a curled wig, a cassock pleated over the shoulders and two wide ecclesiastical "bands." (Repaired.) On a circular base.

Height, 25 *inches.*



105—Sixteenth Century Italian Terra-cotta Bust

Half-length bust of Jacopo Sansovino, the sculptor. He is shown in a red cap with side brim and central rib, and a yellow mantle. In his right hand he holds a square and pair of compasses. Naturalistically colored. On a molded base of gilt wood.

Height with base, 26 *inches.*



106—Sixteenth Century Tuscan Polychrome Terra-cotta Bust

Bust of a bishop in a black round and pointed cap and a black robe edged with red and an ecclesiastical stiff collar of white, naturalistically colored. On a molded and gilt wood base. This bust is attributed to Cieco da Gambasi, a Tuscan sculptor of the sixteenth century.

Height with base, **23** *inches.*



107—Two Sixteenth Century Polychrome Terra-cotta Statuettes

Figures of two kneeling angels with open wings, dressed in flowing robes and holding in their hands vases, decorated with shields in low relief, for the reception of candlesticks. Painted in natural colors.

Height, 29 3/5 *inches.*

108—Fourteenth Century Umbrian Polychrome Terra-cotta Bust

Half-length bust, in colored terra-cotta, of a woman dressed in a red robe with a dark green mantle lined with white. Painted in natural colors.

Height with base, 23 *inches.*



109



110

109—Sixteenth Century French Terra-cotta Statuette

A full-length female figure typifying Strength. She is dressed in a classic peplum, her face turned over her left shoulder so as to show in profile. Square base. Tinted in a dark color showing a lighter ground beneath.

Height, 39¼ *inches.*

110—Sixteenth Century French Terra-cotta Statuette

Full-length female figure dressed in a peplum looped up at the waist with a girdle, and typifying "Wisdom." She reads from an open book which she supports with both hands. Square base. Tinted in a dark color showing a lighter ground beneath.

Height, 39¼ *inches.*

111—Fifteenth Century Florentine Polychrome Terra-cotta Figure (*By Nanni di Banco*: 1388-1420)

Life-sized half-figure of the Virgin seated and facing the spectator. She holds with her left hand the Child Christ, who stands at her side and in her right hand she carries a fruit. She is habited in a red robe with a blue mantle draping her head and falling over her arm and shoulder so that it covers the head and body of the Child.

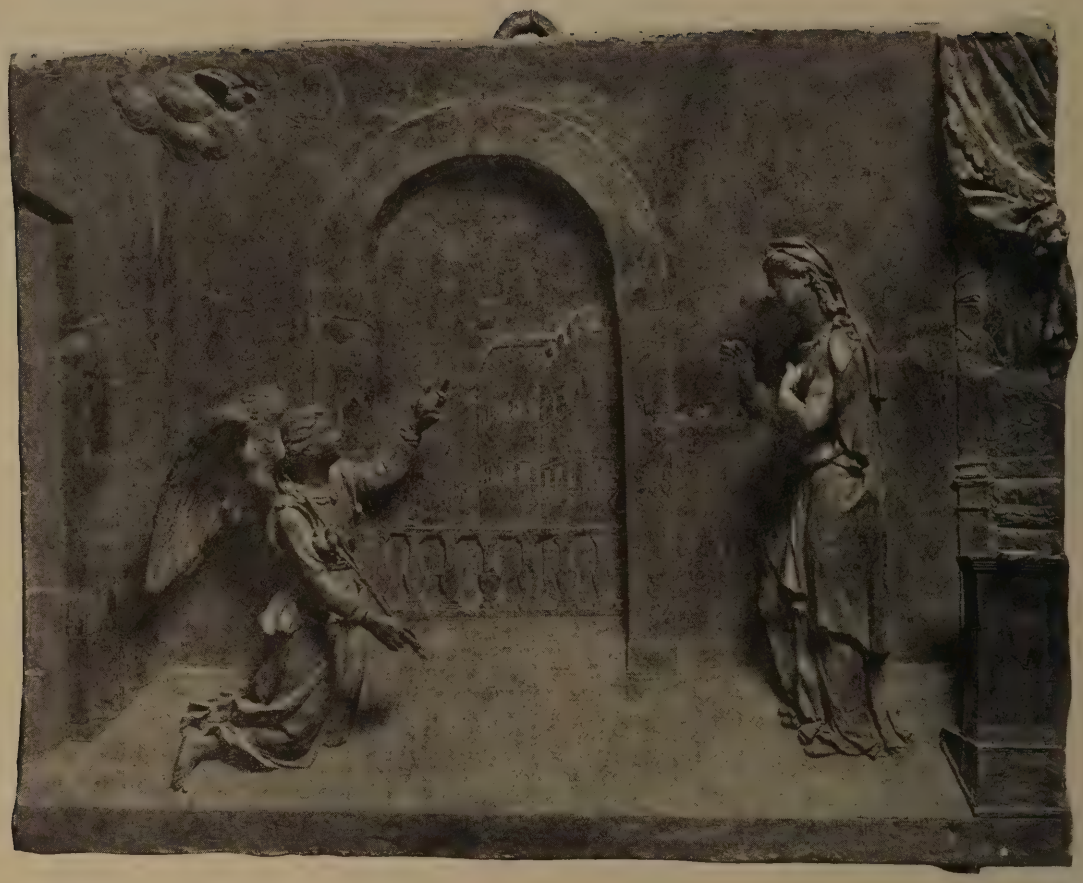
Height, 32½ *inches; width*, 20 *inches.*

(*Illustrated*)



By Nanni di Banco: 1388-1420

No. 111. Fifteenth Century Florentine Polychrome Terra-cotta Figure



112—Sixteenth Century Italian Terra-cotta Bas-relief (*By Giovanni Bologna*: 1525-1608)

Rectangular shape. A subject, in uncolored terra-cotta, of the Annunciation. The Virgin stands on the right, her left hand pressed to her bosom, and listens to the message of the Angel, who, with open wings, kneels in front of her, to the left, his right hand raised in salutation. To the right of the Virgin are a bed hung with looped-up drapery and a prie-dieu on which is an open book. Above, the Dove, emblem of the Holy Ghost. In the background is a balustraded open window through which are seen a street and a church.

Height, 30 *inches; width*, 38 *inches.*

Note: This and the succeeding subject, "The Miracle of St. Nicola," are of the greatest interest, as the work of one of the most notable of sixteenth century Italian sculptors, chiefly known to us by his surpassing work in bronze. They give evidence of Gian Bologna's unrivaled treatment of bas-relief.



113—Sixteenth Century Italian Terra-cotta Bas-relief (*By Giovanni Bologna*: 1525-1608)

Rectangular shape. A subject, in uncolored terra-cotta, of the "Miracle of St. Nicola of Bari." A brick wall in section divides the bas-relief into two unequal portions. On the right is shown the interior of a poverty-stricken room, whose occupants, three women and a man, are seated on rough bases in attitudes expressive of their hunger and exhaustion. At the rear is a bed, at the side of which a young girl sits, leaning her shoulders against it as though for support. To the left a bearded man rests his head on one hand. On the left of the wall is shown a street with the saint, dressed in a tight-fitting tunic and a flowing mantle, who throws into the room, through an open aperture in the wall, small round loaves of bread.

Height, 30 *inches; width*, 38 *inches.*

114—Sixteenth Century Florentine Glazed Terra-cotta Tabernacle (*By Giovanni della Robbia*: XVIth Century)

Tabernacle in the form of a classic wall tablet. The rectangular central tablet is flanked by two pilasters with acanthus-leaf capitals, molded bases and shafts decorated with vases from which spring boldly modeled fruits and flowers. Above is a frieze decorated with four cherubim heads separated by festoons of fruits, and a molded cornice ornamented with egg and tongue and acanthus-leaf enrichments. Above this again is a semicircular pediment with a rosetted outer member enclosing a shell. In the center is a chalice, glazed in yellow, on which stands an Infant Christ, holding a wreath and with His right hand in benediction, flanked by two *putti*. Below is a molded cornice with acanthus-leaf and egg and dart enrichments, a pedestal with the inscription: HIC EST PANIS VIVUS QUI DE CELO DESCENDIT (This is the living bread which came down from Heaven): on either side of a cherub in relief. Beneath this is an imbricated base and a semicircular apron formed by two cornucopiæ with rosetted terminations enclosing a wreath of laurel leaves occupied by an escutcheon bearing a coat-of-arms. In the center is the hinged door of the Tabernacle of wood, painted, gilded and carved in relief with the figure of the Archangel Michael with his foot upon a prostrate Satan. On either side of the door is an angel of glazed terra-cotta in a blue robe holding flowers. The door frame, also of glazed terra-cotta, is of egg and dart molding and above is a line of quatrefoils. All glazed in vivid natural colors.

Height, 6 feet 2½ inches; width, 3 feet.

(*Illustrated*)

Note: Though Luca, who first applied a stanniferous colored glaze to terra-cotta, is of course the best known member of the Della Robbia family, others, and in particular Giovanni, the son of Luca's nephew Andrea, closely approached him in artistic imagination and technical skill. This unusually important, elaborate, but typical, example testifies indeed to Giovanni's admirable sense of color and notable skill as a sculptor.



By Giovanni della Robbia

No. 114—Sixteenth Century Florentine Glazed Terra-cotta Tabernacle



115—Sixteenth Century Florentine Glazed Terra-cotta Alto-relief (*By Giovanni della Robbia*: XVIth Century)

Bust of a young woman with flowing hair, modeled in high relief, and glazed in white with the eyeballs painted. The background, which is in two sections, is glazed in blue and the whole is surrounded with a circular wreath, bound with ribbons of well-modeled flowers and fruits, with frogs, in high relief, and glazed in their natural colors.

Diameter, 38 *inches.*

116—Fifteenth Century Florentine Glazed Terra-cotta (*Modeled by Antonio Rossellino*: 1427-1490; *glazed by Luca della Robbia*: 1400-1481)

The Virgin seated on a bench supporting on her lap the Infant Christ, both having haloes; on either sides are supporting cherubim. The background is almond-shaped and, with the group, is supported by a bracket formed of a cherub with four wings. The figures of the Virgin and her son and the cherubim are glazed in white, the background in blue.

Height, 25 *inches; width*, 15 *inches.*

Note: This exquisite example is a smaller version of, probably a preliminary study for, the much larger group modeled by Rossellino and now to be seen at the Church of Santa Croce, Florence.

117—Fifteenth Century Bolognese Polychrome Terra-cotta Alto-relief

Half-figure of the Virgin, holding in her left arm the Infant Christ. The Virgin, who has dark flowing hair, is clad in a red robe edged with gold and confined by a blue girdle and a flowing blue mantle which envelops her head. The Child is in a white-linen tunic and holds in one hand a bird. The bracket-like base is formed of three cherubim, one in the center and one at either side.

Height, 31½ *inches; width*, 21½ *inches.*

Note: This interesting work is by an anonymous fourteenth century Bolognese master and is referred to by Dr. Bode in his "Die Italienische Plastik," p. 126.

118—Fifteenth Century Italian Marble Mortar

Small coupe-shaped mortar, with four projections around the rim, one of which is grooved to form a spout. The sides are decorated with two coats-of-arms in low relief.

Height, 2½ *inches; diameter*, 5 *inches.*

SCULPTURE IN MARBLE

119—Fourteenth Century Tuscan Marble Figure of the Virgin (*By Nino Pisano*: ?—1368)

The Madonna, dressed in a sweeping mantle which covers her head and falls in a succession of graceful folds to the floor, supports on her left arm the Infant Christ, who is also draped in a robe of lighter texture. In her left hand she holds a bunch of flowers towards which the Christ stretches out His right hand. The faces of both Mother and Child are full of an austere sentiment. The figures stand on a circular base. The group is supported on a cylindrical pedestal of carved gilt and painted wood of sixteenth century workmanship. Around a cylindrical drum are disposed six columns with Corinthian capitals, plain shafts and molded bases. Between each pair is an arcaded niche, the round arch supported on a Doric pilaster. Five of these niches are occupied with painted figures of Saints. The pedestal has a molded circular base.

Height of figure, 24 *inches.*

(*Illustrated*)

Note: Nino Pisano, the date of whose birth is uncertain but who died *about* 1368, was the son of Andrea Pisano, pupil, but no relative, of Giovanni, the son of Nicola Pisano, who was the earliest known of Italian mediæval sculptors. The work of the Pisani school formed by these men is, throughout the four generations, marked by its relationship to the works of ancient Greece and Rome. With Nino Pisani this spirit temporarily disappeared from Italian sculpture.



By Nino Pisano: ?—1368

No. 119. Fourteenth Century Tuscan Marble Figure of the Virgin



120—Sixteenth Century Italian Marble Statuette (*By Giovanni da Nola*: XVIth Century)

Figure of a nude winged Cupid seated upon a block of marble resting upon a square base with his right hand upon a reversed lighted torch; on this also rests his left elbow, the hand supporting his head. The face, with half-closed eyes, is marked by an expression of deep sorrow.

Height, 2 *feet* 5 *inches.*



121—Sixteenth Century Roman Marble Base

Rectangular shape. Formed in white and colored marbles of an oblong panel, supported by volutes and occupied by a subject of "Abraham Restrained by an Angel from Sacrificing Isaac." This tablet is flanked by two figures, one of David, the other of Moses, the latter holding the "tablets of the Law." Underneath are the names in Roman lettering. At the back of each figure is a column enveloped in acanthus leaves.

Height, 34 2/5 *inches; width*, 15 1/5 *inches.*

ORVIETO AND PRIMITIVE MAJOLICA AND FAENZA POTTERY

122—Fourteenth Century Orvieto Primitive Majolica Bowl

Coupe-shaped with flat rim. Decorated, on a white ground, in green and brown, the rim with radiating lines in alternate colors, the interior with a knotted strap design on a hatched ground, and the exterior with a band of diagonal lines.

Diameter, 3½ *inches.*

123—Fourteenth Century Orvieto Primitive Majolica Bowl

Circular shape. Decorated, on a white ground, in green and manganese, the interior with a coat-of-arms having a green field, a bend of white and two Florentine lilies, on a hatched ground; the exterior, with a border of scrolled design. (Repaired.) *Diameter,* 4¾ *inches.*

124—Pair of Sixteenth Century Italian Majolica Pharmacy Vases

Pear-shaped bodies, with cylindrical necks. Glazed in light blue, decorated with branches of yellow flowers and green leaves, outlined in brown and with scrolled labels of blue and yellow inscribed with the names of the contents. Above these, emblems of St. Francis (clasped hands and cross). *Height,* 12½ *inches.*

125—Fourteenth Century Orvieto Primitive Majolica Bowl

Coupe-shaped, with boldly scalloped rim and two looped handles. Decorated, on a white ground, as to the interior, with a knot design in green and brown. (Repaired.) *Diameter,* 4¾ *inches.*

126—Fifteenth Century Italian Majolica Bowl

Circular shape. Decorated, on a white ground, with a Gothic letter "H" in green, outlined in brown, and a border of groups of lines alternating in green and brown. *Diameter,* 5 *inches.*

127—Fifteenth Century Italian Majolica Vase

Pear-shaped body, with two looped handles. Glazed with white and decorated with the coat-of-arms of the Piccolomini family of Siena, surrounded by a floral wreath. *Height,* 5¾ *inches.*

128—Fifteenth Century Faenza Majolica Bowl

Circular shape, with flat rim. Decorated, on a white ground, in blue, orange and green, the border with spirals, figures and rays, the interior with a coat-of-arms of a field of dark blue with a green bend, and the exterior with alternating scrolls of orange and dark blue.

Diameter, 6½ *inches.*

129—Fifteenth Century Faenza Ware Vase

Pear-shaped body, with two looped handles. Glazed in white and decorated in yellow and blue with two heads of women in low relief.

Height, 6¾ *inches.*

130—Thirteenth Century Orvieto Primitive Majolica Albarello

Cylindrical shape, with incurved sides. Decorated, on a white ground, with an all-over patterning of scrolls in dark brown with campanula flowers in green, and with an imbricated border in brown around the neck. (Repaired.)

Height, 7 *inches.*

131—Fifteenth Century Faenza Ware Pitcher

Pear-shaped body, with spout and looped handle. Decorated with a winged lion.

Height, 7 *inches.*

132—Two Sixteenth Century Italian Majolica Albarelli

Cylindrical shape. Decorated, on a white ground, in green and manganese, with vertical bands of vine-leaves and with an oval shield with a white fesse on a blue field and yellow lilies.

Height, 7 *inches.*

133—Sixteenth Century Italian Majolica Albarello

Cylindrical shape. Decorated, on a white ground, in green and manganese, with vertical bands of vine-leaves, with an oval shield bended with a white fesse on a blue field and with yellow lilies.

Height, 7 *inches.*

134—Thirteenth Century Primitive Orvieto Ware Pitcher
Pear-shaped body, with looped handle. Decorated with the letter O in Gothic text, surrounded by arabesques.

Height, 7 7/10 *inches.*

135—Two Sixteenth Century Castel Durante Ware Vases
Albarello-shaped pharmacy vases, decorated with the names of the drugs in Gothic lettering and with coats-of-arms, and military trophies enclosed in garlands of fruits and flowers.

Height, 7⅞ *inches.*

136—Two Sixteenth Century Castel Durante Ware Vases
Similar to the preceding.

137—Two Sixteenth Century Castel Durante Ware Vases
Albarello-shaped pharmacy vases, decorated with the names of the drugs in Gothic lettering and with coats-of-arms, and military trophies enclosed in garlands of fruits and flowers.

Height, 7⅞ *inches.*

138—Two Sixteenth Century Castel Durante Ware Vases
Similar to the preceding.

139—Two Sixteenth Century Castel Durante Ware Vases
Albarello-shaped pharmacy vases, decorated with the names of the drugs in Gothic lettering and with coats-of-arms, and military trophies enclosed in garlands of fruits and flowers.

Height, 7⅞ *inches.*

140—Two Sixteenth Century Castel Durante Ware Vases
Similar to the preceding.

141—Early Sixteenth Century Deruta Lustred Ware Vase

Spherical body, with circular foot and two handles. Decorated in yellow lustre on a white ground.

Height, 7⅞ inches.

142—Sixteenth Century Faenza Ware Pitcher

Pear-shaped body, with spout and looped handle. Decorated with an inscription in Roman lettering; above is an angel's head and below a coat-of-arms of a cross on yellow ground.

Height, 7⅞ inches.

143—Sixteenth Century Faenza Majolica Pharmacy Vase

Pear-shaped body, with cylindrical neck, projecting spout and looped handle. Decorated, on a gray ground, in blue and orange, with a scrolled patterning and, under an arrow-pierced heart, a label inscribed, in Roman lettering, "Melle Rosata."

Height, 7⅞ inches.

144—Sixteenth Century Faenza Majolica Pharmacy Vase

Pear-shaped body, with flat looped handle and projecting spout. Decorated, on a white ground, with a trefoil-shaped orange-bordered medallion occupied by the statant figure of a collared dog in a landscape, and with scrollings of pointed leaves in dark and light blue, green and orange, on a ground diapered with light blue scrollings.

Height, 7⅞ inches.

145—Pair of Fifteenth Century Cafaggiolo Majolica Albarelli

Cylindrical shape. Decorated, on a white ground, in dark blue, with scrolled branches of dark blue flowers with varicolored eyes and with the names of the contents in Gothic lettering of dark blue.

Height, 7½ inches.

146—Two Sixteenth Century Glazed and Colored Terra-cotta Baskets of Fruit

Circular baskets, with pierced sides, filled with fruits and flowers colored naturalistically in the style of the Della Robbias.

Height, 6¾ *inches; diameter,* 8⅝ *inches.*

147—Fifteenth Century Orvieto Ware Pitcher

Pear-shaped body, with looped handle. Decorated with horizontal bands of white palmettes on a green ground.

Height, 8¼ *inches.*

148—Sixteenth Century Florentine Majolica Deep Plate

Circular shape, with flat rim. Decorated, on a white ground, the rim with a border of lozenge-shaped medallions of yellow enclosed in almond-shaped scrollings of blue, and the center with a checkered pattern of small green and manganese squares. (Repaired.)

Diameter, 8 *inches.*

149—Fourteenth Century Orvieto Primitive Majolica Flask

Shaped as a leathern wallet with buckled strap, two loops for suspension, and cylindrical spout. Decorated, on a white ground, in green and manganese, with two Florentine lilies on one side; on the other, with two archaic birds, and at the corners with rosettes with hatched centers.

Height, 8¼ *inches.*

150—Pair of Sixteenth Century Faenza Majolica Albarelli

Cylindrical shape, with incurved sides. Decorated, on a white ground, in blue, with a patterning of geometrical interlacements and a laurel wreath enclosing a coat-of-arms of a demi-lion on a demi-wheel in yellow on a blue field.

Height, 8⅜ *inches.*



151—Fifteenth Century Faenza Ware Madonna and Child

The Madonna, in a blue robe and a mantle lined with yellow, is seated on a bench of dark yellow with a decoration of black lines. She holds on her lap with her left arm around Him the Infant Christ, who is dressed in a purple tunic and clasps a bird, colored light blue, in His hands. Both Madonna and Child have yellow hair, and the Madonna has a painted and gilded wooden halo. The square wood base has a molded sunk panel in front occupied by a Cherub in relief, and having as supporters on either side kneeling winged angels in flowing robes with upturned faces.

Height of figure, 22 inches; height of base, 5½ inches.

Note: This admirable example of early Faenza ware has been referred to by Dr. Bode, in his "Die Italienische Plastik," as "very interesting and rare, and undoubtedly the work of a good master."



152—Fifteenth Century Faenza Ware Plaque

Rectangular shape. Decorated in low relief, glazed and colored, with a subject of "The Annunciation." In the center the Virgin, clothed in a flowing blue mantle, haloed and standing, reads the pages of a missal as she listens to the message of the winged angel, who kneels before her, his right arm uplifted and clasping a lily with the left. Above, the Holy Spirit in the shape of a dove encircled by a nimbus, ascends. The background is a Romanesque arch with alternating voussoirs of light and dark, the spandrels being filled with floriated ornamentations.

Height, 12 *inches; width*, 8 *inches.*



153—Fifteenth Century Faenza Ware Plaque

Rectangular shape. Decorated in low relief, glazed and colored, with a subject of the "Visitation to the Virgin." In the center of the plaque St. Elizabeth, with outstretched hands, greets the Virgin, who holds one hand to her bosom. Both are dressed in flowing robes and have haloes. On the left is a maid-servant bearing on her head a basket. The background is of a triple arch, the center one surmounted by a trefoil, supported on Corinthian columns, with the spandrels decorated with a diapered pattern.

Height, 15¾ *inches; width*, 19 7/10 *inches.*



154—Sixteenth Century Cafaggiolo Majólica Plaque

Rectangular shape. Decorated, in relief, with a subject of "The Annunciation." The Virgin, in a blue mantle lined with green, is seated at a prie-dieu on the right-hand side, listening to the winged Angel, who, dressed in a yellow robe, and bearing a lily, delivers his message. The background, of an architectural character, is colored in blue. Bordered by a band of floral scrollings in dark yellow on a dark blue ground, with square masks at the angles and an oval mask in the center colored in blue.

Height, 9 *inches; length*, 11⅞ *inches.*

155—Pair of Sixteenth Century Faenza Majolica Albarelli

Cylindrical shape, with incurved sides. Decorated, on a white ground, in blue, with a patterning of geometrical interlacements and a laurel wreath enclosing a coat-of-arms of a demi-lion on a demi-wheel in yellow on a blue field.

Height, 9 *inches.*

156—Fifteenth Century Faenza Majolica Albarello

Cylindrical shape. Decorated on a cream-colored ground, in green, with a geometrical and leaf patterning surrounding a shield party, blue and manganese, with a rampant lion in yellow.

Height, 8¾ *inches.*

157—Sixteenth Century Florentine Majolica Plate

Circular shape, with flat rim. Decorated, on a white ground, in dark blue and yellow, the rim with a pattern of white scrollings on a blue ground bordered by yellow, the interior with the coat-of-arms of Pope Leo X of the Medici family.

Diameter, 8 2/5 *inches.*

158—Fifteenth Century Cafaggiolo Majolica Albarello

Cylindrical shape, with incurved sides. Decorated, on a gray crackled ground, in yellow and blue, with a wreath of fruit and pointed leaves enclosing a shaped shield with a coat-of-arms consisting of a fesse with three rosettes.

Height, 9 *inches.*

159—Sixteenth Century Faenza Majolica Albarello

Cylindrical shape. Decorated, on a gray crackled ground, in dark blue, with a diapered pattern of large scrollings and flowers.

Height, 9 2/5 *inches.*

160—Sixteenth Century Italian Majolica Plate

Circular shape, with wide flat rim. Decorated on a dark blue ground, the rim with an arabesque patterning in shaded light blue, the center with a shield surmounted by a lily and occupied with the arms of the Rondinini family of Florence in orange, yellow and blue. (Repaired.)

Diameter, 9¼ inches.

161—Sixteenth Century Italian Majolica Pate

Circular shape, with wide flat rim. Decorated, on a dark blue ground, the rim with an arabesque patterning in shaded light blue, the center with a shield surmounted by a lily and occupied with the arms of the Rondinini family of Florence in orange, yellow and blue.

Diameter, 9¼ inches.

162—Sixteenth Century Italian Glazed Terra-cotta "Bouquet"

A group of fruits and flowers, with a snail naturalistically glazed in colors and arranged in a circular holder with a cylindrical unglazed stem originally built into a wall.

Diameter, 9 2/5 inches.

163—Sixteenth Century Venetian Majolica Ewer and Stand

Amphora-shaped ewer, with handle and circular stand. Decorated on a solid ground of light blue, with scrollings in yellow, the stand with a coat-of-arms surrounded by scrollings in yellow.

Height of ewer, 6¾ inches; diameter of stand, 9¼ inches.

164—Sixteenth Century Italian Glazed Terra-cotta Basket with Fruits

Circular basket, with pierced sides. Filled with various fruits naturalistically colored. Glazed terra-cotta, of the school of Della Robbia.

Diameter, 9⅞ inches; height, 6 1/3 inches.

165—Pair of Sixteenth Century Italian Majolica Pharmacy Vases

Pear-shaped bodies, with cylindrical necks. Glazed in light blue, decorated with branches of yellow flowers and green leaves, outlined in brown and with scrolled labels of blue and yellow inscribed with the names of the contents. Above these, emblems of St. Francis (clasped hands and cross).

Height, 12 *inches.*

166—Sixteenth Century Florentine Majolica Plate

Circular shape, with flat rim. Decorated, on a white ground, the rim with a border of lozenge-shaped medallions of yellow in almond-shaped scrollings of blue, and the center with a checkered pattern of small green and manganese squares.

Diameter, 10 *inches.*

167—Two Sixteenth Century Urbino Ware Pitchers

Pear-shaped bodies, with looped handles, with varicolored decorations.

Height, 10¼ *inches.*

168—Fifteenth Century Sienese Primitive Majolica Vase

Cylindrical shape. Decorated, on a reddish-white ground, in green and manganese, with a pattern of interlacements with hatched interspaces.

Height, 10¼ *inches.*

169—Two Sixteenth Century Urbino Ware Pitchers

Pear-shaped bodies, with straight spouts and looped handles. Varicolored decoration, on one side, of a bishop's mitre, and on the other of a cross with crescents (arms of the Strozzi family).

Height, 10 3/5 *inches.*



169A—Sixteenth Century Urbino Ware Fruit Dish

Circular shape, with scalloped edge, deep fluted rim and circular foot. Decorated in various colors with grotesqueries of dolphins, birds, *putti* and scrolls. The center is occupied by a painting of Galatea and a Cupid riding upon dolphins.

Height, 4¾ *inches; diameter*, 13 *inches.*

169B—Sixteenth Century Faenza Majolica Pharmacy Vase

Pear-shaped body, with projecting cylindrical spout and two scrolled handles with mask terminations. Decorated, on a white ground, in green, yellow and blue, with a scrolled label inscribed "A. D. MELISSA," and with a wreath of leaves enclosing a coat-of-arms. On the other side, in blue, a device of a double-armed cross and a shield initialed G. F. B. and the date 1593.

Height, 11½ *inches.*

169C—Sixteenth Century Faenza Ware Vase

Cylindrical shape. Decorated with the bust of a warrior on a blue background between two ribbons in white, one of which bears an inscription, and with palm leaves.

Height, 11⅞ *inches.*

169D—Sixteenth Century Faenza Ware Pitcher

Pear-shaped body, with looped handles.

Height, 13 *inches.*

169E—Pair of Sixteenth Century Italian Majolica Pharmacy Vases

Pear-shaped bodies, with cylindrical necks. Glazed in light blue, decorated with branches of yellow flowers and green leaves, outlined in brown and with scrolled labels of blue and yellow inscribed with the names of the contents. Above these, emblems of St. Francis (clasped hands and cross).

Height, 12 3/5 *inches.*

169F—Two Sixteenth Century Castel Durante Ware Vases

Albarello-shaped pharmacy vases, decorated with the names of the drugs in Gothic lettering and with coats-of-arms, and military trophies enclosed in garlands of fruits and flowers.

Height, 7¾ *inches.*

169G—Pair of Sixteenth Century Italian Majolica Pharmacy Vases

Pear-shaped bodies, with cylindrical necks. Glazed in light blue, decorated with branches of yellow flowers and green leaves, outlined in brown and with scrolled labels of blue and yellow inscribed with the names of the contents. Above these, emblems of St. Francis (clasped hands and cross).

Height, 12½ *inches.*

169H—Pair of Sixteenth Century Italian Majolica Pharmacy Vases

Pear-shaped bodies, with cylindrical necks. Glazed in light blue, decorated with branches of yellow flowers and green leaves, outlined in brown and with scrolled labels of blue and yellow inscribed with the names of the contents. Above these, emblems of St. Francis (clasped hands and cross).

Height, 12½ *inches.*

169I—Pair of Sixteenth Century Cafaggiolo Ware Vases

Pear-shaped, with cylindrical necks and two handles. The necks decorated in blue on white with the emblem of St. Francis, within a wreath of fruits and leaves.

Height, 22 1/5 *inches*.

169J—Sixteenth Century Faenza Majolica Tile

Oblong shape. Decorated, on a white ground, with the profile head of a woman in light blue and brown on a dark blue ground.

Height, 5⅞ *inches; length*, 11⅞ *inches*.

169K—Sixteenth Century Faenza Majolica Tile

Oblong shape. Decorated, on a white ground, with a portion of a scrolled circular medallion in blue occupied by the profile head of a woman in blue, brown and yellow.

Height, 5⅞ *inches; length*, 11⅞ *inches*.

SECOND AFTERNOON'S SALE

WEDNESDAY, NOVEMBER 22, 1916

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 170 to 330, inclusive

ITALIAN LINENS

170—Twenty-three Eighteenth Century Italian Towels
Hand-towels of white linen.

171—Fragment of a Fifteenth Century Umbrian Linen Towel
Part of a hand towel with a woven patterning in blue.

172—Fifteenth Century Umbrian Linen Towel
A hand towel of white linen with a woven pattern in blue.

173—Eighteenth Century Venetian Silk Table Center
Nearly square shape. Table center of white silk, interwoven in an ornate design with silver threads, and with a decoration of flowers and leaves, embroidered in varicolored silks. Finished with a gold fringe.

Length, 20⅞ *inches; width,* 18½ *inches.*

174—Sixteenth Century Italian Linen Tablecloth
Oblong shape. A small tablecloth of white linen embroidered with a small design in gold and silk, with a fringe of gold threads.

Length, 31 *inches; width,* 20½ *inches.*

175—Sixteenth Century Italian Linen Tablecloth

Oblong shape. A small tablecloth of white linen bordered with a small edging embroidered in yellow and red silk, and with a small fringe.

Length, 3 *feet* 7 1/3 *inches; width,* 21 3/5 *inches.*

176—Eighteenth Century Italian Tablecloth

Of white linen with fringe.

177—Sixteenth Century Italian Linen Tablecloth

Oblong shape. Tablecloth of white linen, embroidered in English point, with a foliage design of various colors.

Length, 6 *feet* 7/8 *inch; width,* 2 *feet* 7½ *inches.*

178—Fifteenth Century Umbrian Linen Tablecloth

Oblong shape. Tablecloth of white linen cloth with a woven patterning in blue, of figures of plants.

Length, 8 *feet* 8½ *inches; width,* 2 *feet* 8½ *inches.*

TEXTILES

179—Sixteenth Century Italian Silk Cushion

Oblong shape. Covered with red silk having a small waved design.

Length, 14 1/6 *inches; width,* 10 1/12 *inches.*

180—Sixteenth Century Italian Silk Cushion

Oblong shape. Covered in green striped yellow silk with patternings in white.

Length, 15¾ *inches; width,* 11 *inches.*

181—Sixteenth Century Italian Embroidered Linen Cushion

Square shape. Covered with white woven linen and embroidered with yellow and white silk.

Length, 15 *inches; width,* 13 2/5 *inches.*



182—Sixteenth Century Italian Velvet Cushion

Oblong shape. Covered with red velvet, embroidered on one side with gold thread and spangles in a scrolled floral design. Wood tassels covered with red silk and gold thread.

Length, 14 3/5 *inches; width,* 11 4/5 *inches.*

183—Sixteenth Century Italian Silk Cushion

Oblong shape. Covered with white silk, interwoven with silver thread. Yellow tassels and border.

Length, 16 1/7 *inches; width,* 10 2/3 *inches.*

184—Sixteenth Century Italian Velvet Cushion

Oblong shape. Covered with purple velvet with a border of gold thread.

Length, 16½ *inches; width,* 10 2/3 *inches.*

185—Sixteenth Century Italian Silk Cushion

Oblong shape. Covered with green silk with a symmetrical woven design of grapes and vine. Yellow and green silk tassels.

Length, 16⅞ *inches; width,* 14 1/6 *inches.*



186—Sixteenth Century Italian Embroidered Silk Cushion
Oblong shape. Covered with red silk surrounded by a trefoiled border embroidered in varicolored silks and gold thread and with embroidered floral sprays at the angles. In the center is embroidered an oval coat-of-arms mantled with acanthus leaves.

Length, 18 9/10 *inches; width,* 13 *inches.*

187—Two Sixteenth Century Italian Velvet Cushions
Oblong shape. Covered with red velvet.

Length, 19 1/3 *inches; width,* 13 *inches.*

188—Two Sixteenth Century Italian Velvet Cushions
Oblong shape. Covered with red velvet.

189—Two Sixteenth Century Italian Velvet Cushions
Oblong shape. Covered with red velvet.



190—Sixteenth Century Italian Embroidered Silk Cushion

Nearly square shape. Covered with red silk with a broad scrolled and trefoiled border embroidered in varicolored silks and gold and with embroidered scrolled floral sprays at the angles. In the center is an oval coat-of-arms mantled with acanthus leaves.

Length, 19 1/3 *inches; width,* 15¾ *inches.*

191—Two Sixteenth Century Italian Velvet Cushions

Oblong shape. Covered with red velvet trimmed with yellow.

Length, 21¼ *inches; width,* 16 1/7 *inches.*

192—Two Sixteenth Century Italian Velvet Cushions

Oblong shape. Covered with red velvet trimmed with yellow. Similar to the preceding.

193—Two Sixteenth Century Italian Velvet Cushions

Oblong shape. Covered with red velvet trimmed with yellow. Similar to No. 191.

194—Two Sixteenth Century Italian Damask Cushions

Oblong shape. Covered in red silk damascus.

Length, 20 *inches; width,* 16 1/7 *inches.*



195—Two Sixteenth Century Italian Cushions

Square shape. Covered with red velvet embroidered at the corners with a scroll design in silver and gold, and in the middle with a coat-of-arms.

Length, 17¾ *inches; width,* 16⅞ *inches.*

196—Sixteenth Century Italian Silk Cushion

Oblong shape. Covered with red silk, embroidered on both sides in gold and silk of various colors, with a broad border and floral sprays at the angles, and a coat-of-arms in the center.

Length, 17¾ *inches; width,* 12 3/5 *inches.*

(*Illustrated*)



196



197—Sixteenth Century Italian Embroidered Cushion

Oblong shape. Covered with red silk with a trefoiled border embroidered in varicolored silks and gold thread and with similarly embroidered scrolled floral sprays at the corners. In the center is embroidered an oval coat-of-arms surmounted by a helmet and mantled with scrolls and acanthus leaves.

Height, 19 1/3 *inches; width*, 15 *inches.*

198—Sixteenth Century Italian Embroidered Silk Cushion

Nearly square shape. Covered with silk with a scroll and trefoil border embroidered in varicolored silks and gold and with scrolled floral sprays at the angles. In the center is embroidered an oval coat-of-arms mantled with acanthus leaves.

Length, 19 1/3 *inches; width,* 15¾ *inches.*

199—Two Sixteenth Century Italian Damask Cushions

Oblong shape. Covered in red silk damask.

200—Two Sixteenth Century Italian Damask Cushions

Oblong shape. Covered in red silk damask. Similar to the preceding.

201—Sixteenth Century Italian Damask Cushion

Oblong shape. Covered in red silk damask. Similar to the preceding (No. 200).

202—Sixteenth Century Italian Silk Cushion

Oblong shape. Covered on both sides with white silk, bordered with galloon.

Length, 15 *inches; width,* 17¾ *inches.*

203—Two Sixteenth Century Italian Velvet Cushions

Oblong shape. Covered on one side with velvet and on the other with red silk damask; gold trimmings and yellow silk tassels.

Length, 17¾ *inches; width,* 15½ *inches.*



204—Two Sixteenth Century Italian Embroidered Silk Cushions

Oblong shape. Covered with red silk embroidered in gold thread, at the four corners with heart-shaped figures formed by floral scrollings and in the center with a large coat-of-arms of a rampant lion surmounted by a helmet and mantled with bold scrollings. Tassels of red silk wound with gold thread.

Length, 21 3/5 *inches; width,* 15½ *inches.*

205—Seventeenth Century Italian Damask Large Cushion

Oblong shape. Covered, on both sides, with red silk damask.

Length, 3 *feet* 1 4/5 *inches; width,* 18½ *inches.*

206—Seventeenth Century Italian Damask Large Cushion

Oblong shape. Covered, on one side, with red silk damask.

Length, 3 *feet* 10½ *inches; width,* 15½ *inches.*



207—Two Fifteenth Century Florentine Embroidered Velvet Cushions

Rectangular shape. Covered with red velvet richly embroidered in gold and silver with voluted foliage. In the center is a coat-of-arms consisting of an eagle. Silk tassels at the corners.

Length, 18½ *inches; width,* 12 1/5 *inches.*

TEXTILES

208—Eighteenth Century Italian Silk Maniple

Maniple of red silk decorated with flowers and crosses, embroidered in varicolored silks and gold and silver thread.

209—Sixteenth Century Italian Silk Stole

Priest's stole of green silk, with a small woven design and silk fringe.

210—Sixteenth Century Italian Embroidered Silk Chalice Cover

Square shape. A chalice cover of green silk, embroidered in gold and silver threads, and bordered with a small silk fringe.

Length, 20½ *inches; width,* 19 7/10 *inches.*

211—Fifteenth Century Italian Brocatelle Chasuble

Priest's chasuble of brocatelle with a yellow ground and a small design in green. Down the center is a stripe of yellow brocatelle with an embroidered design representing "The Annunciation."

Length, 3 *feet* 9 1/3 *inches.*

212—Sixteenth Century Italian Damask Chasuble

Priest's chasuble of red silk damask, woven with a small design. Down the center and around the neck are applied strips of red velvet decorated with ornaments in blue velvet. The ground is decorated with applied work and embroidery.

Length, 39 2/5 *inches.*

213—Portion of a Sixteenth Century Italian Silk Chasuble

Portion of a priest's silk chasuble, with a floral design in rose-color on a green ground.

Length, 43 1/3 *inches; width*, 27 3/5 *inches.*

214—Part of a Sixteenth Century Italian Brocatelle Chasuble

The decorative central applied stripe of a priest's chasuble in yellow brocatelle with a subject woven in red representing "The Annunciation."

Length, 39 2/5 *inches; width*, 7⅞ *inches.*

215—Sixteenth Century Venetian Silk Chasuble

Priests's chasuble, stole and maniple of green silk interwoven with silver thread and enriched with a patterning of small flowers in gold and silver. Border and fringe of silk interwoven with silver threads and spangles.

Length, 3 *feet* 4 1/6 *inches.*

216—Sixteenth Century Italian Velvet Chasuble

Priest's chasuble, with a stole and maniple of red velvet with a bordering of yellow cut velvet.

Length, 3 *feet* 7 1/3 *inches.*

217—Eighteenth Century Venetian Lady's Costume

A lady's dress, consisting of a bodice, with sleeves and skirt of white silk, interwoven with silver and decorated in bold design of flowers and leaves woven in green silk and gold.

Length, 9 *feet* 10 *inches.*

218—Sixteenth Century Italian Cut-velvet Altar Frontal

Oblong shape. "Paliotto" or altar cover of cut red velvet bordered with galloon of silk and silver thread and a fringe of green silk.

Length, 5 *feet* 8½ *inches; width,* 31½ *inches.*

219—Sixteenth Century Italian Altar Frontal

A Paliotto or altar covering of Hungarian point worked in a geometrical design. Bordered with gold galloon and fringe and having a decoration of silver threads on the upper part.

Length, 7 *feet* 3/5 *inch; width,* 3 *feet* 1 3/5 *inches.*

220—Sixteenth Century Italian Brocatelle Cope

A priest's cope of white brocatelle, with a scrolled patterning in red and a border and fringe of yellow silk.

221—Fifteenth Century Florentine Cut-velvet Banner

A processional banner of cut red velvet, the ground interwoven with silver threads and with a red silk fringe.

Height, 6 *feet* 6¾ *inches; width,* 22 *inches.*

222—Four Sixteenth Century Italian Silk Chair Backs

Oblong shape. A set of four chair-back coverings of red silk. Embroidered in varicolored silks with a design of foliage and scrolls having dolphins' heads in yellow silk.

Length, 20½ *inches; width,* 15 *inches.*

223—Sixteenth Century Venetian Table Cover

Square shape. Small table cover of brocade in a foliage design interwoven with gold and silver threads and edged with a gold fringe.

Length, 21¼ *inches; width*, 20⅞ *inches.*

224—Sixteenth Century Italian Cut-velvet Table Cover

Oblong shape. Table cover of yellow cut velvet having a small design in relief of green and edged with a rich silk fringe.

Length, 4 *feet* 4/5 *inch; width*, 3 *feet* 3 2/5 *inches.*

225—Fifteenth Century Italian Brocatelle Cover

Oblong shape. Table cover of red brocatelle woven in a small design on a background interwoven with gold threads and edged with a rich gold fringe.

Length, 5 *feet* 8 9/10 *inches; width*, 1 *foot* 5 1/3 *inches.*

226—Fifteenth Century Italian Cut-velvet Table Cover

Oblong shape. Table cover of green cut velvet with a small design in relief and edged with a fringe of gold threads.

Length, 5 *feet* 5 *inches; width*, 2 *feet* 11½ *inches.*

227—Sixteenth Century Italian Brocatelle Table Cover

Oblong shape. Table cover of yellow brocatelle with a design of large red flowers and edged with a very rich silk fringe.

Length, 5 *feet* 3 *inches; width*, 4 *feet* 4/5 *inch.*

228—Sixteenth Century Italian Velvet Table Cover

Nearly square shape. Table cover of green velvet surrounded by a border woven in gold thread.

Length, 5 *feet* 10⅞ *inches; width*, 4 *feet* 7⅛ *inches.*

229—Two Sixteenth Century Italian Velvet Cushions

Oblong shape. Covered with red velvet with a bordering of foliage design, richly embroidered in gold thread.

Length, 4 feet 7⅛ inches; width, 20½ inches.

(*Illustrated*)

230—Seventeenth Century Italian Damask Table Cover

Oblong shape. Table cover of red silk damask woven in a bold design and edged with a fringe.

Length, 6 feet ⅞ inch; width, 4 feet 9 inches.

231—Sixteenth Century Italian Velvet Cover

Oblong shape. Table cover of green velvet, surrounded by a border woven in gold thread.

Length, 5 feet 10⅞ inches; width, 4 feet 7⅛ inches.

232—Seventeenth Century Italian Damask Coverlet

Nearly square shape. Bed coverlet of red silk damask woven in a small design.

Length, 7 feet 6½ inches; width, 6 feet 10 3/5 inches.

233—Seventeenth Century Italian Damask Coverlet

Oblong shape. Bed coverlet of red silk damask woven in a bold design.

Length, 5 feet 10⅞ inches; width, 9 feet 2¼ inches.

234—Sixteenth Century Italian Damask Coverlet

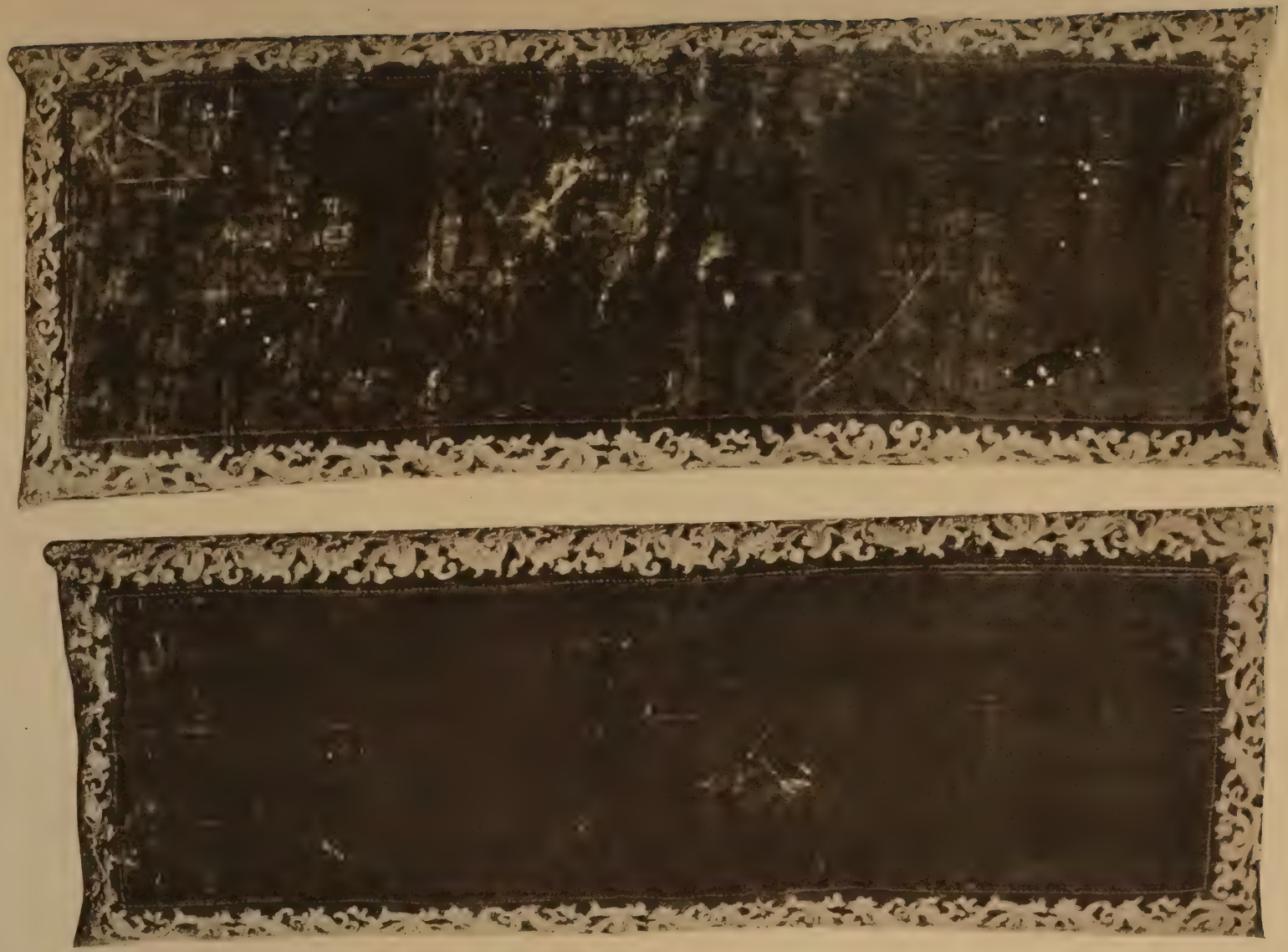
Nearly square shape. Bed coverlet in green silk damask, woven in a bold design and bordered with a small fringe.

Length, 8 feet 8 1/6 inches; width, 7 feet 10½ inches.

235—Seventeenth Century Italian Damask Coverlet

Square shape. Bed coverlet of green silk damask woven in a small design and bordered with a fringe.

Length, 8 feet 10 1/3 inches; width, 8 feet 5 1/3 inches.



No. 229. Two Sixteenth Century Italian Velvet Cushions

236—Seventeenth Century Italian Damask Coverlet

Nearly square shape. Bed coverlet of red silk damask, woven with a large patterning.

Length, 9 *feet* 2⅛ *inches; width,* 8 *feet* 4 2/5 *inches.*

237—Seventeenth Century Italian Damask Coverlet

Nearly square shape. Bed coverlet in red silk damask woven in a bold design.

Length, 9 *feet* 10⅛ *inches; width,* 8 *feet* 10 1/3 *inches.*

238—Sixteenth Century Italian Damask Coverlet

Square shape. Bed coverlet of green silk damask woven in a small design and bordered with a small fringe.

Length, 9 *feet* ¼ *inch; width,* 8 *feet* 10 1/3 *inches.*

239—Sixteenth Century Italian Brocatelle Portière

Single portière of yellow brocatelle with a bold scrolled design of red and a broad border of blue. Edged with gold galloon and a silk fringe at the upper edge.

Length, 7 *feet* 2½ *inches; width,* 5 *feet* 8⅞ *inches.*

240—Sixteenth Century Italian Damask Portières

Pair of small portière curtains of red silk damask, woven in a small design.

Length, 11 *feet* 11 1/3 *inches; width,* 7 *feet* 10½ *inches.*

241—Seventeenth Century Italian Damask Portières

Pair of portières of red silk damask woven in bold design.

Length, 12 *feet* 6 3/5 *inches; width,* 6 *feet* 6¾ *inches.*

242—Sixteenth Century Italian Damask Bed Set

Of red silk damask, woven in a small design, consisting of four pieces. Two coverlets and two small covers.

Respective lengths, 7 *feet* 4 3/5 *inches,* 5 *feet* 3¾ *inches,* 3 *feet* 3 3/5 *inches and* 7 *feet* 8½ *inches; widths,* 7 *feet* 2 3/5 *inches,* 4 *feet* 7 9/10 *inches,* 2 *feet* 5½ *inches and* 5 *feet* 3 *inches.*

243—Eighteenth Century Italian Silk Bed Hangings

Draperies and canopies for a bed of green moiré silk bordered with a fringe.

First curtain: *Height*, 7 *feet* 10½ *inches; width*, 7 *feet* 2 3/5 *inches.*
Second curtain: *Height*, 8 *feet* 2 2/5 *inches; width*, 7 *feet* 8½ *inches.*
Canopy: *Length*, 22 *feet* ¾ *inch.*
Small canopy: *Length*, 21 *feet* 3 9/10 *inches.*

244—Sixteenth Century Italian Velvet

A length of old red velvet.

Length, 7 *feet* 2 3/5 *inches; width*, 3 *feet* 1 2/5 *inches.*

245—Sixteenth Century Italian Velvet Strip

A length of old blue velvet.

Length, 3 *feet* 8 1/10 *inches; width*, 1 *foot* 11 3/5 *inches.*

246—Fifteenth Century Italian Cut-velvet Strip

Olive-colored cut velvet of a small foliage design on a background interwoven with gold threads. Edged with yellow silk fringe and a blue border embroidered in gold.

Length, 6 *feet* 8 4/5 *inches; width*, 11 4/5 *inches.*

247—Seventeenth Century Italian Damask

Several pieces of red silk damask, woven in a bold design.

Complete length, 15 *feet* 9 3/5 *inches; width*, 2 *feet* 1 3/5 *inches.*

248—Seventeenth Century Italian Damask Strip

A length of old red silk damask, woven in a bold pattern.

Length, 19 *feet* 6¼ *inches; width*, 2 *feet* 11½ *inches.*

249—Sixteenth Century Italian Velvet Strip

Length of red velvet.

Length, 9 *feet* 10⅛ *inches; width*, 19 3/5 *inches.*



250—Two Seventeenth Century Florentine Cut-velvet Strips

Two lengths of cut red velvet of a bold design of scrolled, pointed and voluted leaves on a ground solidly interwoven with gold.

Lengths, 29 *feet* 6⅜ *inches and* 19 *feet* 4 *inches.*

Note: This velvet has an interesting story. During the XVIIth century Count Alessandri of Florence ordered his bedroom to be hung with cut velvet. After the work was completed two rolls remained and were placed for safety in a cassone. Here they remained forgotten until Professor Volpi purchased them from the present Count Alessandri. So the room in the Alessandri Palace is still hung with faded velvet of the identical weave of that here catalogued, which is as fresh and unsullied as when it was made nearly three hundred years ago.

251—Sixteenth Century Italian Satin Strip

A length of pink satin in four pieces.

Length, 28 *feet* 10 1/5 *inches; width*, 19 3/5 *inches.*

252—Quantity of Seventeenth Century Italian Satin

Old red satin woven in a bold pattern.

Total length, 84 *yards* 25 3/5 *inches.*

253—Sixteenth Century Italian Cut-velvet Strip

A length of red velvet, cut in a bold counter-changed design on a light yellow ground.

Length, 63 *inches; width*, 19 3/5 *inches.*

254—Sixteenth Century Italian Silk Strip

Small length of red silk, richly embroidered in gold thread with a design of small floral and foliage sprays bordered on three sides with a gold fringe.

Length, 21 3/5 *inches; width*, 7 *inches.*

255—Two Seventeenth Century Italian Damask Strips

Two lengths of red silk damask woven in a bold design.

Lengths, 14 *feet* 2½ *inches and* 27 1/5 *inches; widths*, 13 *feet* 5 2/5 *inches and* 26 *inches.*

256—Sixteenth Century Italian Velvet

A piece of old red velvet in three strips.

Length, 85 *feet* 1⅞ *inches; width*, 20½ *inches.*

257—Quantity of Seventeenth Century Italian Satin

Lot of old red satin, consisting of 58 pieces.

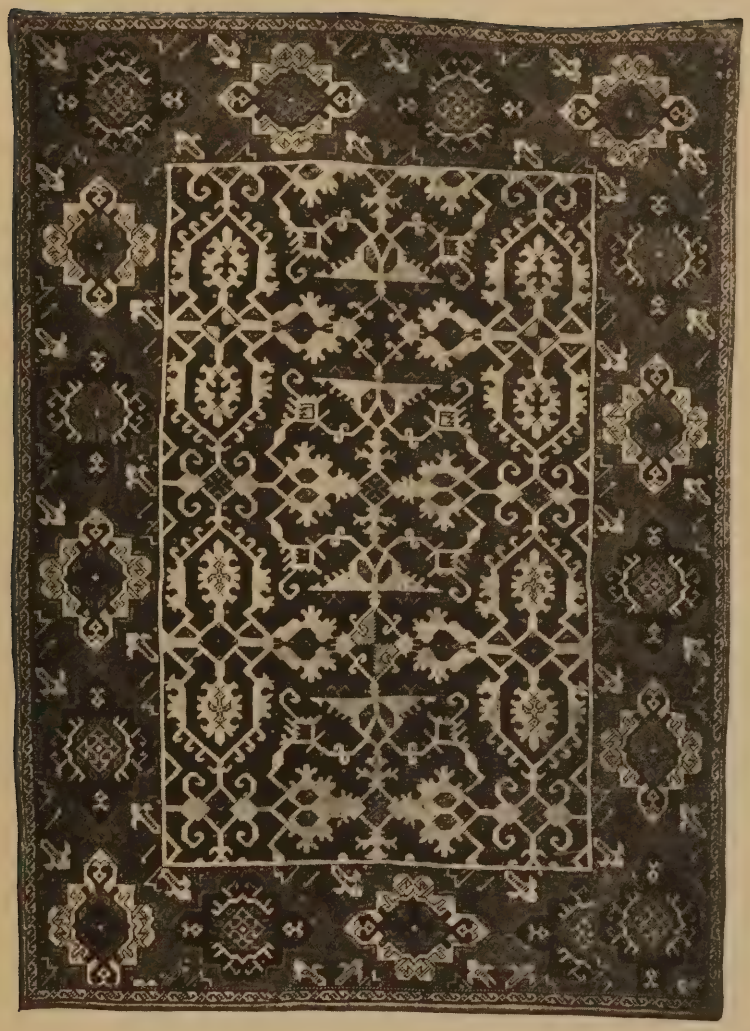
Total length, 247 *yards and* 5 3/5 *inches; widths*, 20 *inches to* 24 2/5 *inches.*



258—Nomad Asia Minor Prayer Rug

Executed in Ghiordes pattern about 1800. Oblong shape. The mihrab, with a red ground, has a shaped and stepped arch outlined in white, with two ewer forms and a floral spray taking the place of the usual mosque lamp. The sky spandrels, on a light blue ground, are occupied by a scrolled floral patterning of red, white, blue and yellow. The main border, on a dark ground, has a design of pointed scrolled zigzags occupied by scrolled interlacements in light colors. The inner and outer guards are of undulating and quatrefoiled patternings on a yellow ground.

Length, 5 *feet* 10⅞ *inches; width,* 3 *feet* ½ *inch.*



259—Ancient Leaf Rug

Western Asia Minor, sixteenth century. An exceptionally choice specimen, of the same type as the rug No. 260. The field, with a red ground, is patterned with geometrically conventionalized leaf forms and interlacements in yellow relieved by passages of light and dark blue. The main border, on a red ground, has a design of regularly diapered quatrefoiled medallions and trefoil lily forms in yellow and red.

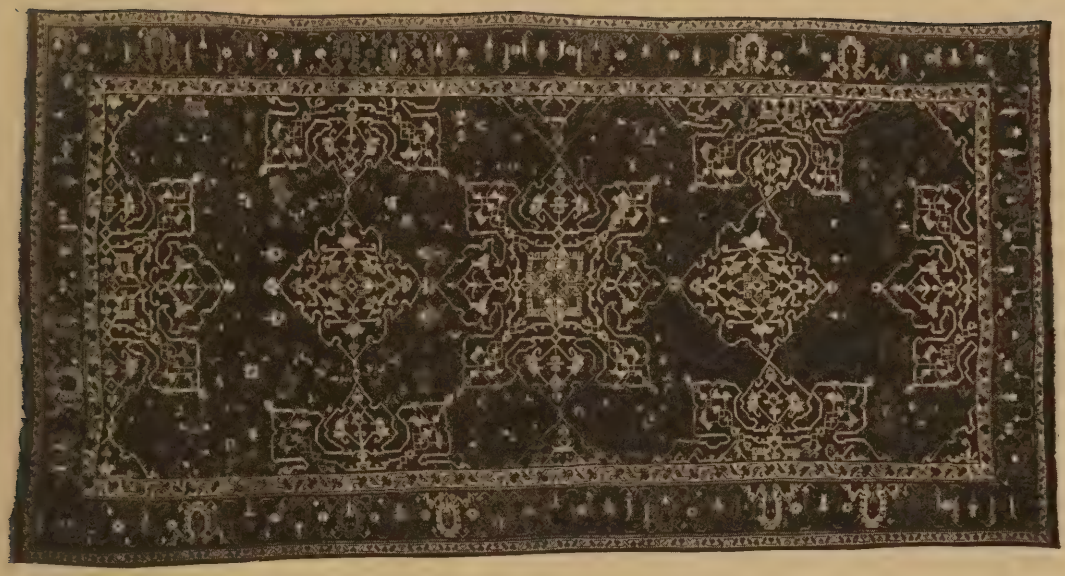
Length, 5 *feet* 1 *inch; width,* 5 *feet* 1 *inch.*



260—Ancient Leaf Rug

Western Asia Minor, sixteenth century. One of the finest of the rare rugs often seen depicted in the paintings of Lorenzo Lotto, Girolamo dai Libri, Bronzino and Luca Longhi. Specimen of the very highest order. The field, with a red ground, is decorated with a pattern of geometrically conventionalized leaf forms and interlacements in yellow relieved by passages of light and dark blue. The main border, on a blue ground, has a patterning of interlacements based on Cufic lettering in various colors of which yellow is the predominating.

Length, 7 *feet* 6 3/5 *inches; width*, 4 *feet* 7 1/10 *inches.*



261—Rug of Blue Stars

Cushak, Western Asia Minor, sixteenth century. Similar rugs are to be seen depicted in Bordone's "Fisherman and Doge" at Venice and in Netherlandish paintings of the early seventeenth century. A rug that is almost priceless. The field, on a red ground, is patterned with large eight-pointed star figures alternating with smaller lozenge-shaped medallions, enriched with interlacements and arabesques and is further decorated with scrolled branches of flowers and leaves. The main border, on a red ground, has a reciprocating pattern of arabesque leaf forms and loops in black, blue and yellow. The inner and outer guards have scrolled and floral patterning of yellow on blue grounds.

Length, 12 *feet* 1 3/5 *inches; width,* 6 *feet* 6¾ *inches.*

ITALIAN FURNITURE OF THE EARLY RENAISSANCE

That the furniture of the Villa Pia and of the Davanzati Palace Collections should be of a character so similar is easily explainable by the fact that the same guiding motive directed their gathering. Though typically Italian, these nobly proportioned, exquisitely fashioned, cabinets and tables and chairs, carry with them hardly a suggestion of that later and more flamboyant furniture of the Italy with which many of us are familiar. That "beautiful simplicity and purity of the Grecian and Roman models," which influenced more than one generation of Italian artists and craftsmen, is nowhere seen to better advantage than in this magnificent furniture. Despite its ample size, which adapted it originally to the spacious and lofty rooms of the Cinquecento palazzi, and occasionally the almost lavish exuberance of its marvelous carving, yet the sweetness and severity of its lines entitle it to find itself at home no matter what the surroundings amid which it may find itself.

H. T.

262—Three Seventeenth Century Italian Walnut Stools

Rectangular shape, supported on four square tapering legs, molded and carved, and with scrolled and carved cross-stretchers. Covered in contemporary red velvet with red silk fringe.

Height, 1 *foot* 8 *inches; width*, 1 *foot* 10 *inches.*

263—Fourteenth Century Venetian Gothic Reliquary

In the form of a *châsse* with hinged cover shaped as a gabled roof. Decorated with carvings of the late Gothic period. The sides are enriched with Gothic tracery, the cover with similar tracery enclosing the sacred monogram I.H.S. and the head of a Saint, and the sloping angles of the top are crocketed, the angles of the body being buttressed. Almost entirely gilt with gold leaf overlaid on a red ground, the background being picked out in blue.

Height, 1 *foot* 5½ *inches; length*, 1 *foot* 8 *inches; depth*, 1 *foot.*

264—Seventeenth Century Venetian Carved and Gilt Wood Mirror

Shield-shaped, with inner molded frame surrounded by panels formed by molded ribbings. The outer frame elaborately carved with female caryatides at the sides, scrolls and festoons of flowers and leaves and masks. Below, from a carved floral rosette spring two curved branches terminating in carved rosetted candle-sockets. Original mirrors.

Height, 2 *feet* 7 *inches; width*, 1 *foot* 5 *inches.*

265—Seventeenth Century Venetian Carved and Gilt Wood Mirror

Similar to the preceding.

Height, 2 *feet* 7 *inches; width*, 1 *foot* 5 *inches.*



266—Sixteenth Century Florentine Carved Wood and Gilt Mirror Frame

Rectangular frame molded, carved and supporting a frieze carved with masks, floral festoons and a cherub head with outstretched wings; above this is a molded cornice and a broken voluted pediment, the central molded entablature being supported by a cartouche carved with a coat of arms. The frame is flanked by female caryatides with voluted terminations and is supported by a vase-shaped column carved with rosettes and acanthus leaves. The cylindrical base is flanked by reversed consoles and bears a Latin inscription in Roman lettering with the date "1595." Decorated with profuse gilding.

Height, 3 feet; width, 1 foot 3½ inches.

267—Seventeenth Century Venetian Carved and Gilt Wood Mirror

Shield-shaped, with inner molded frame surrounded by panels formed by molded ribbings. The outer frame elaborately carved with female caryatides at the sides, scrolls and festoons of flowers and leaves and masks. Below, from a carved floral rosette spring two curved branches terminating in carved rosetted candle-sockets. Original mirrors.

Height, 2 feet 7 inches; width, 1 foot 5 inches.

268—Seventeenth Century Venetian Carved and Gilt Wood Mirror

Similar to the preceding.

Height, 2 feet 7 inches; width, 1 foot 5 inches.

269—Two Seventeenth Century Italian Beechwood "Savonarola" Chairs

Curved sides and bases, formed of seven interlacing square supports pivoted at their intersections so as to form folding chairs with square seats. Shaped back rails, with incised circles, straight arms ending in turned balls. Fronts with incised decoration and straight base rails.

270—Two Seventeenth Century Italian Beechwood "Savonarola" Chairs

Curved sides and bases, formed respectively of seven and eight interlacing square supports pivoted at their intersections so as to form folding chairs, with square seats. Shaped back rail with incised rosettes and circles, straight arms with ball and bracket shaped ends. Fronts with incised rosette decoration and straight base rails.

271—Two Seventeenth Century Italian Walnut "Savonarola" Chairs

Curved sides and bases, formed of eight interlacing square supports pivoted at their intersections so as to form folding chairs with square seats. Shaped back rails decorated with incised circles, straight arms with molded ends, fronts with rosetted decorations and straight base rails.

272—Seventeenth Century Italian Beechwood "Savonarola" Chair

Curved sides and bases, formed respectively of seven and ten interlacing square supports pivoted at the intersections so as to form folding chairs with square seats. Shaped and reeded back rails, straight arms with ball ends, fronts with incised decoration and straight base rails.

273—Fifteenth Century Italian Walnut Cabinet Table

Square shape. The top inlaid with bands of light-colored wood. The lower portion is formed as a cabinet with drawer and cupboard, the drawer front and hinged door being paneled. Molded base with two scroll-shaped feet.

Height, 2 *feet* 7 *inches; width*, 2 *feet* 9 *inches; length*, 3 *feet* 3 *inches.*

274—Sixteenth Century Italian Walnut Cabinet

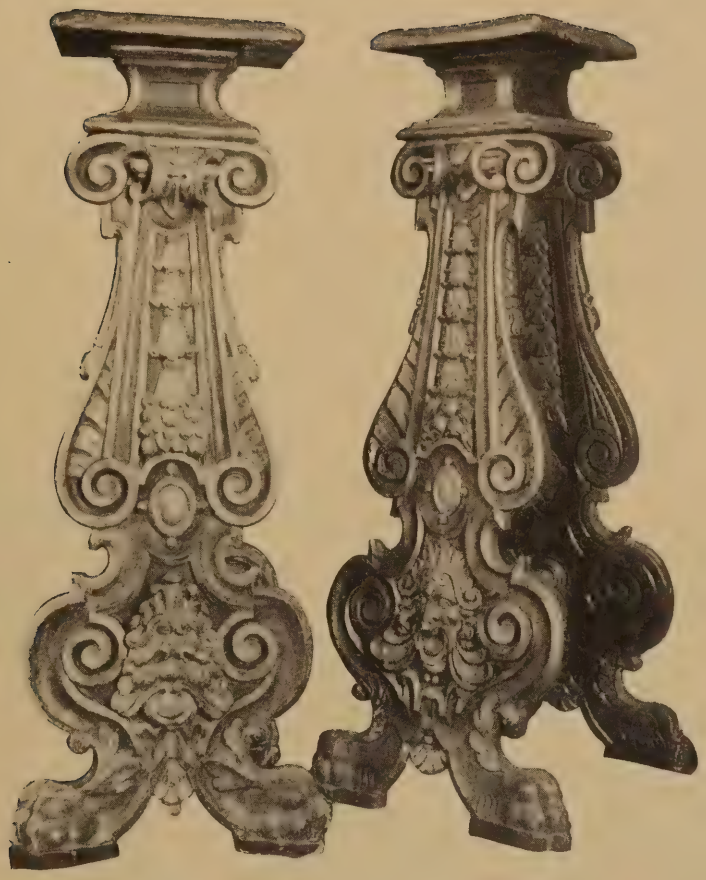
Rectangular shape. The front is flanked by two tapering pilasters decorated with sunken lines, and supporting a molded cornice enriched with modillion-shaped brackets. The pilasters enclose a cupboard with two hinged paneled doors, and rest upon a molded base.

Height, 3 *feet; width*, 3 *feet* 1 *inch; depth*, 1 *foot* 2 *inches.*

275—Fifteeth Century Italian Walnut Cabinet

Hexagonal shape on high molded base. The cornice is molded and dentelled and each of the six sides is paneled, the panels being enclosed by carved moldings. On one side the panel forms a hinged door with a heavy bronze drop handle and the base is formed as a drawer also with a bronze drop handle.

Height, 3 *feet; diameter*, 2 *feet* 10 *inches.*



276—Two Seventeenth Century Italian Gilt High Pedestals

Of Sgabello form. The two side pieces support square molded tops, are carved with gold volutes enclosing pendants of husk design below which are oval medallions and grotesque masks, and are supported on lions' paw feet. Entirely gilt on brown background.

Height, 4 *feet* 2 *inches.*

277—Two Fifteenth Century Italian Gilt Wall Pedestals

Shaped as scrolled consoles. The bases are decorated with boldly carved acanthus leaves and the shafts are fluted. Entirely gilded and picked out with blue.

Height, 5 *feet* 2 *inches.*

278—Two Sixteenth Century Italian Carved and Gilt Pedestals

The fronts of the vase-shaped sides are outlined with boldly carved voluted scrolls, the volutes of which support festoons of fruits and pendants of drapery. Between are grotesque masks and below are carved scrolls and honeysuckle ornamentation. The bases are molded and carved and the cross-bars are turned, their junctions at the sides being concealed with rosettes. Entirely gilt.

Height, 5 feet 6 inches.

279—Seventeenth Century Italian Gilt Pedestal

Of Sgabello form. The two side supports, which terminate in square molded tops, are carved with bold volutes at the sides enclosing pendants of husk design, are further decorated with cherubim heads, rosettes and shells, and rest on lions' paw feet. The entire design is gilt with a black background.

Height, 4 feet.

280—Seventeenth Century Italian Walnut Chair

Square back, with gilded and acanthus-leaf finials. Curved, molded and voluted arms on turned columnar supports. Turned legs and side rails. Seat and back upholstered in old scarlet silk damask with silk fringe and cut-velvet edgings.

281—Two Early Sixteenth Century Italian Walnut Chairs

Straight square backs, with carved and gilded acanthus-leaf finials. Front rails carved and pierced in a scroll design, square legs and square-shaped side-rails. Seats and backs covered in contemporary leather stamped in gold, with bands of arabesque pattern, secured with rows of contemporary large brass-headed nails.

282—Early Sixteenth Century Italian Walnut Chair

Straight square back, with carved and gilded acanthus-leaf finials. Front rails carved and pierced in a scroll design, square legs and square-shaped side-rails. Seats and backs covered in contemporary leather stamped in gold with bands of arabesque pattern, secured with rows of contemporary large brass-headed nails.



283—Two Sixteenth Century Italian Walnut Armchairs
Square backs, with carved and gilded acanthus-leaf finials. Straight flat arms supported by turned balusters, turned legs and straight feet-bars with molded ends. The seats and backs upholstered with contemporary Italian embroidery in a design of floral scrolls and baskets of fruit, worked, in colored silks, upon a coarse linen background. Deep white silk fringe.

284—Two Sixteenth Century Italian Walnut Armchairs
Similar to the preceding.

285—Two Seventeenth Century Italian Walnut Chairs
Square backs, with gilded and carved acanthus-leaf finials. Curved, molded and voluted arms on turned columnar supports. Turned legs and side rails. Seats and backs upholstered in old scarlet silk damask with silk fringe and cut-velvet edgings.

286—Two Early Sixteenth Century Italian Walnut Chairs
Square back, with carved and gilded acanthus-leaf finials. Front rails carved and pierced in a scroll design, square legs and square-shaped side rails. Seats and backs covered in contemporary leather stamped in gold with bands of arabesque pattern, secured with rows of contemporary large brass-headed nails.

287—Two Early Sixteenth Century Italian Walnut Chairs
Similar to the preceding.

288—Two Seventeenth Century Italian Walnut Armchairs
Rounded backs with curved, molded and voluted arms on turned baluster supports. Turned legs, side rails and stretchers. The seats and backs are upholstered in contemporary red silk damask with silk fringe.

289—Two Seventeenth Century Italian Walnut Armchairs
Straight square backs, with carved, pierced and gilded acanthus-leaf finials. Straight flat arms on turned columnar supports and turned legs with lions' paw feet, on flat base rails with molded ends. Seats and backs upholstered in old red silk damask with silk galloon and silk ball fringe.

290—Two Seventeenth Century Italian Walnut Armchairs
Similar to the preceding.

291—Two Seventeenth Century Italian Walnut Armchairs
Straight square backs, with carved, pierced and gilded acanthus-leaf finials. Straight flat arms on turned columnar supports and turned legs with lions' paw feet on flat base rails with molded ends. Seats and backs upholstered in old red silk damask with silk galloon and silk ball fringe.

292—Two Seventeenth Century Italian Walnut Chairs

Square backs, with gilded and carved acanthus-leaf finials. Curved, molded and voluted arms on turned columnar supports. Turned legs and side rails. Seats and backs upholstered in old scarlet silk damask with silk fringe and cut-velvet edgings.

293—Two Seventeenth Century Italian Walnut Chairs

Similar to the preceding.

294—Two Seventeenth Century Italian Beechwood "Savonarola" Chairs

Curved sides and bases, formed of seven interlacing square supports pivoted at the intersections so as to form folding chairs with square seats. Shaped back-rails with incised circles and rosettes, straight reeded arms with molded ends and straight base rails.

295—Two Seventeenth Century Italian Beechwood "Savonarola" Chairs

Curved sides and bases, formed respectively of six and eight interlacing square supports, pivoted at their intersections so as to form folding chairs with square seats. Shaped back-rails, one with incised shield and monogram, fronts with incised decoration, straight arms with ball and molded ends and straight base-rails.

296—Two Seventeenth Century Italian Beechwood "Savonarola" Chairs

Curved sides and bases, formed respectively of seven and ten interlacing square supports, pivoted at their intersections so as to form folding chairs. Square seats, shaped back-rails with incised circles, fronts with incised decoration, straight arms with ball ends and straight base-rails.



297—Sixteenth Century Florentine Walnut Table

Rectangular plain top. The apron is divided into two drawers with paneled fronts carved with floral scrolls design. At each corner are square projecting dies paneled and carved to correspond. The table is supported on four turned baluster legs with capitals carved in an egg and dart pattern and the lower portions with acanthus leaves. Side and end rails are carved with alternating leaf and rosette patternings.

Height, 2 *feet* 11 *inches; length*, 4 *feet* 4 *inches; depth*, 2 *feet* 5 *inches.*

298—Seventeenth Century Italian Gilt High Pedestal

Of Sgabello form. The two side pieces support square molded tops with shell enrichments, are carved at the sides with bold volutes enclosing pendants of husk design, below which are lions' masks, and are supported on lions' paw feet. Entirely gilt.

Height, 4 *feet* 1 *inch.*



299—Fifteenth Century Umbrian Walnut Table

Rectangular top, with straight edge carved in a pattern of imbrications, supported on two lyre-shaped legs and brackets of modillion outline, the surfaces carved with bold imbrications. The voluted bases are similarly carved and have escutcheons occupied by coats-of-arms in their centers. There is a longitudinal brace carved with leaves and fleurs-de-lis and wedged into the legs.

Height, 2 *feet* 7½ *inches; length*, 4 *feet* 10 *inches; width*, 2 *feet* 11 *inches.*

300—Two Seventeenth Century Italian Beechwood "Savonarola" Chairs

Curved sides and bases, formed of seven interlacing square supports, pivoted at their intersections so as to form folding chairs. Square seats, shaped back-rails, one with elaborate incised decoration, fronts with incised patterning, straight arms with ball and molded ends, and straight base-rails.

301—Fifteenth Century Ligurian Walnut Table

Rectangular shape. The top has molded edge carved with semi-rosettes and the apron is divided into two drawers with carved scrollings of elaborate character and carved masks holding bronze rings in the centers. Separating the drawers and at the angles are carved angels' heads. At each end are spirally turned columns and from the wide longitudinal brace, carved with floral scrollings, rises an arcade of three spirally turned columns. The cross base pieces at the ends terminate in carved couchant lions resting on ball feet.

Height, 2 feet 10 inches; length, 4 feet 6 inches; width, 2 feet 5 inches.

(*Illustrated*)

302—Sixteenth Century Florentine Inlaid Walnut Cabinet

Rectangular shape in two divisions. The upper portion is finished with a molded cornice and a frieze inlaid in light-colored woods with an inscription, in Roman letters, "Invidos virtute superabis" ("By virtue you will overcome the envious"). The fall-down front, inlaid with geometrical designs and an architectural subject gives access to the interior fitted with fifteen drawers of various sizes with inlaid fronts and bronze drop handles. Below is a cupboard with two hinged doors, with sunken panels inlaid with views of castles having crenellated walls. The sides are also inlaid.

Height, 5 feet 2 inches; width, 3 feet 9 inches.

303—Sixteenth Century French Walnut Draw Table

Rectangular top, with draw-out extension leaf inlaid in light-colored woods with a geometrical design and supported on four turned legs. The upper surface of the base is richly carved and rests on four cushion ball feet.

Height, 3 feet 2 inches; length, 4 feet 8 inches; width, 3 feet 3¾ inches.



No. 301. Fifteenth Century Ligurian Walnut Table



304—Sixteenth Century Florentine Octagonal Walnut Table

Octagonal-shaped top on tripod base. Top with molded rim and fluted apron fitted with four drawers. Tripod base carved in a scrolled and rosetted design and ending in lions' paw feet.

Height, 2 *feet* 10 *inches; diameter,* 4 *feet* 6 *inches.*



305—Sixteenth Century Florentine Walnut Table

Rectangular plain top, with deep apron carved in a design of flutings and astragals. The semi-cabriole legs are carved with boldly curved acanthus leaves and end in lions' paw feet supported on square molded bases.

Height, 2 *feet* 7½ *inches; length*, 4 *feet* 4 *inches; width*, 3 *feet* 4 *inches.*



306 307 306

306—Two Seventeenth Century Italian Gilt High Pedestals Of Sgabello form. The two side pieces support square molded tops enriched with carved shells; are carved at the sides with bold volutes enclosing pendants of husk design below which are small oval medallions and large grotesque masks. Turned cross-bars and four lions' paw feet. Gilt on a white background.

Height, 4 feet 2 inches.

307—Sixteenth Century Florentine Gilt Walnut High Candlestick

On a pyramidal paneled pedestal with molded base and cornice resting on four lions' paw feet. The shaft is of turned baluster design carved with festoons, acanthus leaves and beadings. The spreading top, with iron pricket, supports a gilt metal crown to receive the drippings of candle wax.

Height, 5 feet 3 inches

(*Illustrated*)

308—Sixteenth Century Lombardic Walnut Credence

Rectangular shape, with plain top supported by three voluted and acanthus-leaf carved modillions between which are two drawers with wooden knobs, the fronts carved with foliage. Below, the front is divided by three fluted Ionic pilasters into two cupboards with hinged doors, the fronts of which have molded panels occupied by oval medallions framed with acanthus-leaf scrollings and carved in relief with arms of the Sforza family. Incurved and boldly fluted base on lions' paw feet.

Height, 3 feet 7 inches; length, 4 feet 11 inches; width, 1 foot 11 inches.

(*Illustrated*)

309—Sixteenth Century Umbrian Walnut Table

Oblong shape. Top with edge carved in foliage design. Apron fitted with two paneled drawers separated by carved masks and flanked at the angles by carved escutcheons occupied by the arms of the Orsini family. The four legs are formed as winged female terms ending in lions' paw feet and supported on carved and shaped bases. Side and end rails are carved in a rosetted pattern.

Height, 3 feet; length, 5 feet 1 inch; width, 4 feet 11 inches.

(*Illustrated*)



No. 308. Sixteenth Century Lombardic Walnut Credence



No. 309. Sixteenth Century Umbrian Walnut Table

310—Sixteenth Century Italian Gilt Church Lectern

Straight crossed supports carved in an imbricated pattern and gilt, and turned and carved stretchers. The head is pierced and carved in a scroll design with a cherub's head, the foot with a scroll. Mounted with contemporary red velvet, bordered by a broad band of gold braid.

Height, 5 feet 4 inches.

311—Sixteenth Century Italian Walnut Fall-front Cabinet

In two horizontal divisions. The upper part is flanked by fluted pilasters supporting a deep frieze fitted with two drawers and a molded cornice. The fall front, veneered in matched burr walnut, gives access to the interior which is divided into five drawers and three cupboards with paneled doors and drawer-fronts. The lower portion, flanked by narrow molded panels, is arranged as a cupboard with two hinged doors having arched panels. Molded base. Bronze drop handles to drawers and cupboard. The fall front has pierced bronze lock escutcheon and bolt plates.

Height, 5 feet; width, 3 feet; depth, 1 foot 6 inches.

(*Illustrated*)



No. 311. Sixteenth Century Italian Walnut Fall-front Cabinet



312—Sixteenth Century Florentine Walnut Table

Rectangular shape. Edge of top carved in an egg and dart design. Apron divided, on either side, into three panels carved with half rosettes and a mask in the center and fleurs-de-lis at the angles. Semi-cabriole legs ending in lions' paws and carved with heavy garlands of fruit; side and end rails carved with Greek fret designs.

Height, 2 *feet* 8 *inches; length,* 5 *feet* 2 *inches; width,* 3 *feet.*



318—Early Sixteenth Century Sienese Walnut Marriage Chest

Rectangular shape, with hinged lid. The front is divided into five panels molded and carved in a guilloche pattern, the center panel being occupied by a carved scrolled cartouche. The incurved base is boldly carved in a design of conventional leaves and gadroons. The domed lid is molded and carved in a guilloche pattern. The front legs are of lions' paw and acanthus-leaf design.

Height, 2 *feet* 1 *inch; length*, 6 *feet* 1 *inch; depth*, 2 *feet.*



314—Sixteenth Century Bolognese Inlaid Walnut Marriage Chest

Rectangular shape, with hinged lid. The paneled front is inlaid, in light-colored woods, in a design of foliage, satyrs and chimeras and with a coat-of-arms in the center. The front angles are supported by winged female terms ending in carved acanthus leaves. The domed lid is molded, the incurved base is carved with bold gadroonings and the feet are formed as lions' paws. At the ends are heavy bronzed drop handles.

Height, 2 *feet* 5 *inches; length*, 6 *feet; depth*, 2 *feet.*



315—Sixteenth Century Bolognese Walnut Marriage Chest

Rectangular shape, with hinged lid. Paneled sides with boldly carved escutcheons in the centers occupied by coats-of-arms and flanked by panels inlaid in light woods. At the angles are female caryatides terminating in volutes. The incurved base is carved and gadrooned, with grotesque masks in the center, and is supported on lions' paw feet. Domed and molded lid decorated with carved fillets.

Height, 2 *feet* 3 *inches; depth,* 2 *feet* 5 *inches; length,* 6 *feet* 2 *inches.*

316—Sixteenth Century Bolognese Walnut Marriage Chest

Companion to the preceding.



317—Sixteenth Century Florentine Walnut Sideboard

Rectangular shape. The front divided by three pilaster-like panels into three larger panels surrounded by raised moldings and occupied, the center one with a carved oval escutcheon having a coat-of-arms in relief, the side ones by fluted rosettes. Above is a fluted frieze divided by four voluted modillions into three drawers with turned wooden knobs, and above this again is a molded cornice enriched by egg and dart carving. The incurved fluted base is supported on lions' paw feet.

Height, 3 *feet* 8½ *inches; width,* 2 *feet; length,* 6 *feet* 6 *inches.*



318—Sixteenth Century Bolognese Walnut Armoire

Rectangular shape. The front is divided by three caryatid figures terminating in carved tapering bases into two paneled doors carved in relief with elaborate arabesque scrollings springing from double-tailed sirens. Above is a curved frieze carved with fruits and a heavy molded cornice enriched with a dentelled course and an egg and dart patterning. Below are three projecting carved pedestals between which are panels carved in relief with female figures bearing cornucopiæ. Carved and molded base.

Height, 6 *feet* 6½ *inches; width*, 3 *feet* 3 *inches; depth*, 22 *inches.*



No. 319. Sixteenth Century Umbrian Walnut Choir-book Lectern

319—Sixteenth Century Umbrian Walnut Choir-book Lectern

Formed in two portions. The lower portion as a square pedestal having scrolled and carved consoles at the angles, flanked by Doric pilasters whose shafts are enriched by carved rosettes. The sides have double panels surrounded by egg and tongue moldings with carved cherubim heads in the centers of the upper stiles. Above is a frieze decorated with festoons of fruits and flowers carved in high relief, surmounted by a molded cornice. The base is molded and has shaped aprons. The upper portion consists of the lectern, whose double sloping book supports are surmounted by a carved cherub and scrolling and are supported by a turned and fluted column standing upon a square molded base.

Total height, 8 *feet* 2 *inches; height of base*, 4 *feet* 9 *inches; width of base*, 3 *feet.*

(*Illustrated*)

320—Sixteenth Century Italian Gilt Walnut Synagogue Cabinet

Rectangular shape, with two fluted Corinthian pilasters supporting a frieze decorated with carved floral scrollings and a deep molded cornice. Above is an elaborately pierced and carved pediment of a boldly scrolled design terminating in a crown form and flanked by two large "flames" in vases. The body is arranged in four cupboards with hinged doors having lozenge-shaped panels. Molded and paneled base. The contemporary iron locks are fitted with wrought-iron keys. The carvings and moldings are gilded.

Height, 9 *feet* 6 *inches; width*, 5 *feet* 3 *inches; depth*, 2 *feet* 2 *inches.*

Note: This was an Ark in which the Scrolls of the Law were kept. The Hebrew inscriptions are: "The Crown of the Law" and "Prepare to meet thy God."

321—Seventeenth Century Italian Walnut Settee

High back, with molded cornice and frieze, carved in a guilloche design, and supported by three pilasters, one in the center and one at each end. Between these are two groups of four turned balusters. The seat has a molded edge and is splayed at one end in an obtuse angle. Supported on three front legs.

Height, 4 feet 2 inches; length, 8 feet.

322—Fifteenth Century Italian Painted and Carved Synagogue Cabinet

Rectangular shape in two horizontal divisions. The upper portion, having a break front, is divided into four cupboards, with hinged doors, by seven pilasters of the Composite order, the shafts fluted and astragalled, the capitals carved and the bases molded. The cupboard doors are divided by molded stiles into three panels, the large central panel in each case being decorated with a painted arabesque patterning upon a gilt ground, while the inner sides of the doors are fitted with sliding panels decorated with Hebrew inscriptions in gold on red grounds. The lower portion is similarly divided into four cupboards by paneled pilasters upon paneled pedestals. The hinged doors have single molded panels and are decorated with painted arabesques on blue grounds, the moldings of the pedestal being gilded. On a molded base. The sides are paneled and decorated in a similar manner to the front. This cabinet came from the Synagogue of Urbino.

Height, 7 feet 10 inches; length, 9 feet 2 inches; depth, 2 feet 10 inches.

(*Illustrated*)

Note: This was the Ark in which the Scrolls of the Law were kept. The Hebrew inscriptions mainly consist of passages from the Psalms and other Biblical quotations, including the Ten Commandments. There is also an inscription denoting that this Ark was the gift of the "people" of Urbino (actually it was presented by the Duke of Urbino), and another giving the Hebrew dating of 5211, corresponding to the year 1451 A.D.



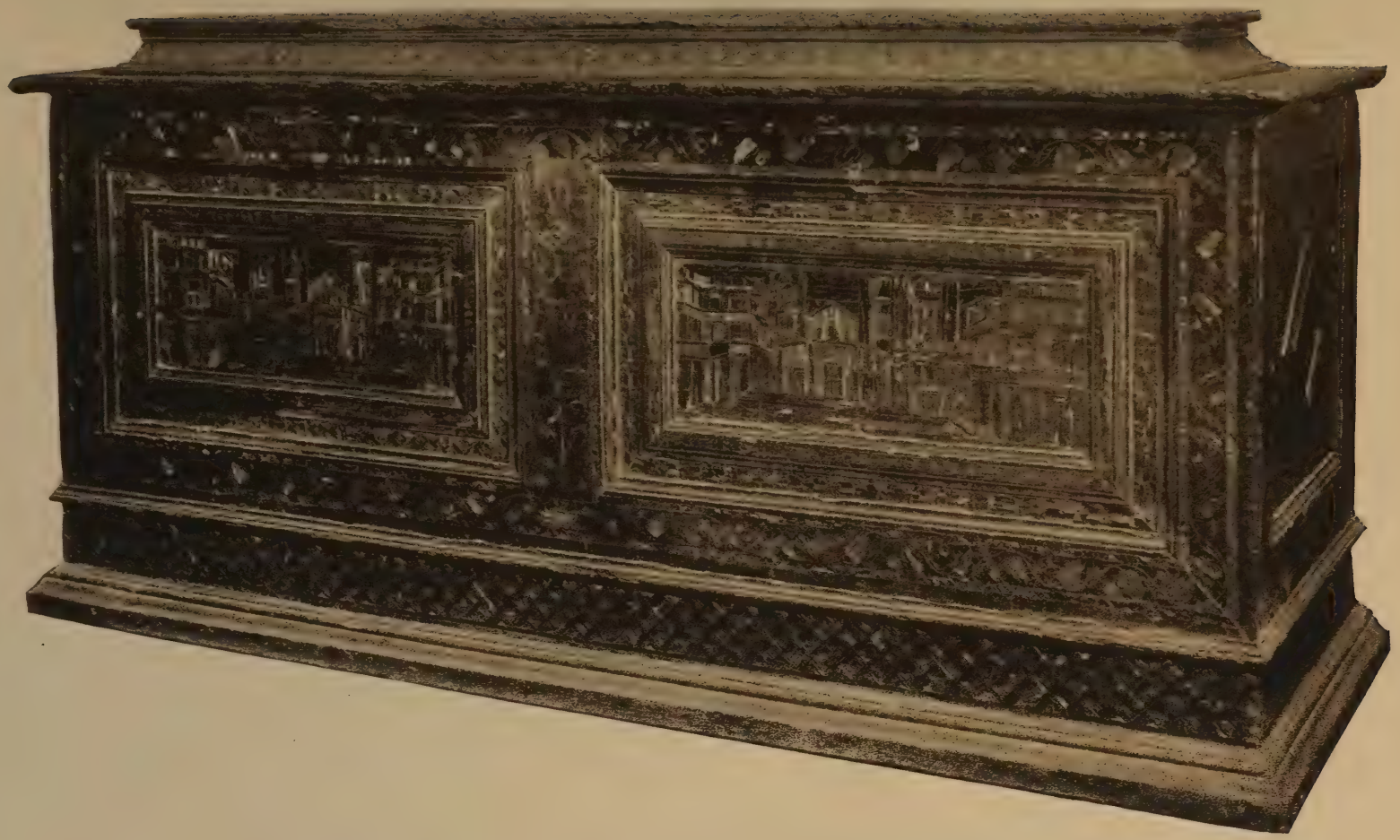
322—Early Sixteenth Century Italian Painted and Carved Synagogue Cabinet

323—Fifteenth Century Florentine Inlaid Walnut Marriage Chest

Rectangular shape, with hinged lid. The front is divided into two molded panels occupied with an elaborate inlay in light-colored woods in a subject of a Renaissance church front surrounded by fifteenth century houses. The panels are surrounded by a broad band of inlay of a floral design and narrower bands of geometrical patterning. The ends are paneled in a lozenge form and inlaid in geometrical and floral designs. The domed lid is molded and bordered with bands of inlay of geometrical patterning. The chest stands on a molded base.

Height, 3 feet 6 inches; length, 6 feet 7 inches; depth, 2 feet 4 inches.

(*Illustrated*)



No. 323. Fifteenth Century Florentine Inlaid Walnut Marriage Chest

324—Sixteenth Century Sienese Inlaid Walnut Bench

Rectangular shape. Straight back and arms with molded cornice and shallow inlaid frieze. The back has one long panel and the arms have also single panels on their inner surfaces, these panels being surrounded by bands of inlay of a scrolled ribbon pattern. The seat is arranged as a box with the top having an inlaid edge and being hinged to serve as a lid, while the seat front has one long molded panel surrounded by a border of lozenge pattern inlay. The fronts of the arms are of pedestal form with single molded panels of guilloche patterned carving surrounded by bands of inlay and the base is molded. On a platform sub-base. Molded and with an inlaid plinth.

Height, 2 *feet* 9 *inches; length*, 8 *feet* 5 *inches.*

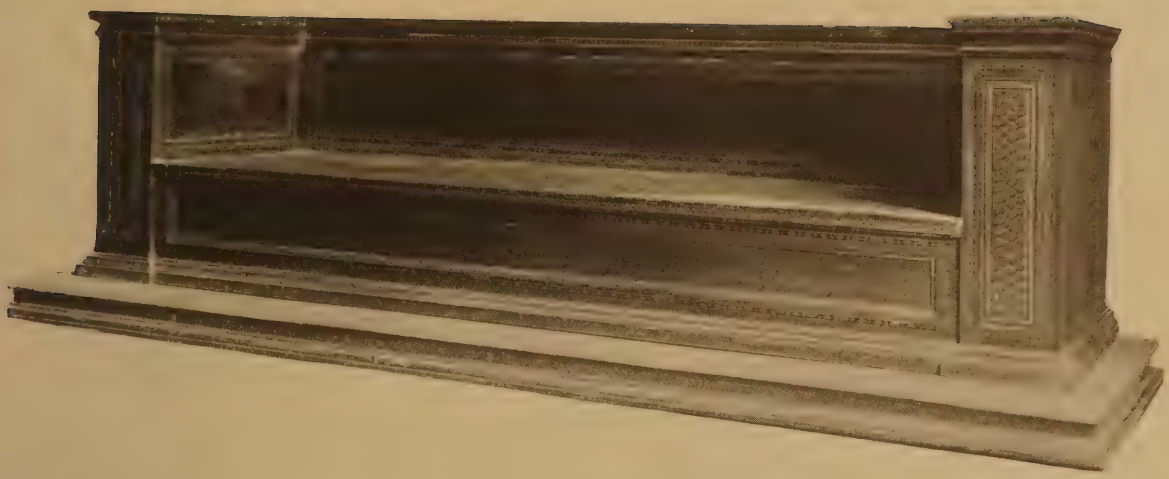
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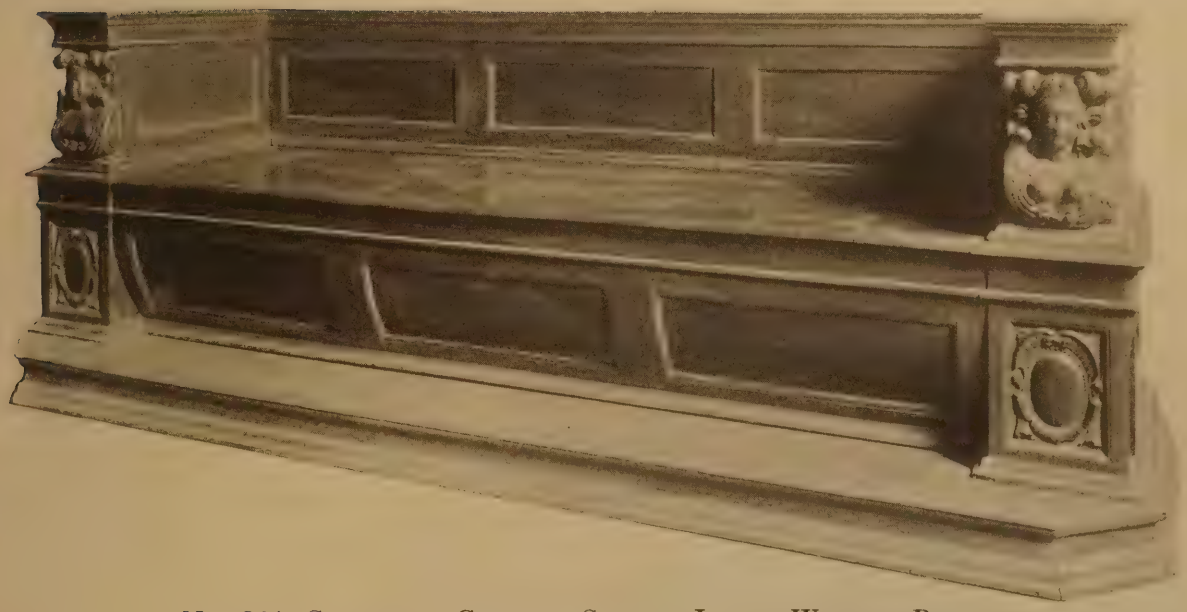
325—Sixteenth Century Florentine Walnut Bench

Rectangular shape. Straight back and arms with molded cornice and frieze inlaid with colored woods in a design of geometrical interlacements. Both back and arms are divided into molded panels surrounded by bands of inlay of a lozenged pattern. The seat is arranged as a box with a molded top hinged so as to serve as a lid. There is an inlaid apron, and the front, curving inwards, is paneled and inlaid. The fronts of the arms are carved with winged women's busts and with bold volutings, and below are broken into pedestals with molded panels occupied by carved scrolled oval escutcheons. On a high molded and inlaid platform base, with chamfered angles.

Height, 3 *feet* 2 *inches; length*, 8 *feet* 9 *inches.*

(*Illustrated*)





No. 324. Sixteenth Century Sienese Inlaid Walnut Bench

No. 325. Sixteenth Century Florentine Walnut Bench

326—Fifteenth Century Florentine Inlaid Walnut Cabinet

Oblong shape. Finished on all four sides and standing on a platform base with molded and carved sides. The two sides are respectively divided into ten panels, the ends into four, by molded stiles inlaid with designs of interlaced lines in light-colored woods. The panels are surrounded by bands of inlay in Greek fret and checker patternings and the upper panels at the extreme ends of the front are inlaid with floral scrollings and the arms of the De la Bella family. The top, with a molded cornice, is inlaid with the same coat-of-arms.

Height, 3 *feet* 4 *inches; length*, 8 *feet* 9 *inches; depth*, 3 *feet* 4 *inches.*

(*Illustrated*)



No. 326. Fifteenth Century Florentine Inlaid Walnut Cabinet



327—Sixteenth Century Italian Gilt Four-post Bed

The lower portions of the four tapering turned posts are carved with winged Amorini dancing and playing, the upper portions enriched with spiral turnings. The high head-board is divided into four open panels by five pilasters against which stand angels playing musical instruments carved in high relief. Above is a frieze of carved shells separated by cherubim heads, and the whole is surmounted by a pierced and carved cresting of floral scrolls supporting an oval medallion carved with a subject of the Annunciation. The hangings are of contemporary wine-colored velvet bordered with gold braid and fringe. The coverlet is of old red silk damask. The woodwork is entirely gilt and has a fine patina.

Height, 8 *feet* 6 *inches; length,* 7 *feet; width,* 6 *feet* 2½ *inches.*

From the Castle of the Duke Verzuolo.



328—Sixteenth Century Florentine Chancel Stalls

Rectangular shape. Divided into four divisions by five semi-detached Corinthian pilasters supporting on acanthus-leaf carved modillions an overhanging frieze and a molded and dentelled cornice. The spaces between the pilasters are treated as sunken panels surrounded by an egg and dart molding, the surfaces divided into smaller panels by reeded stiles; the centers are surrounded by raised and carved moldings. Below, the paneled pedestals of the pilasters project, dividing the back of the seat into four spaces occupied with panels having raised moldings. The seat is arranged as four bases, each having a hinged lid with molded edge, and the seat itself is of sarcophagus form with incurving front and sides divided by fine fluted pilasters into four divisions occupied by oblong molded panels with lozenge-shaped centers, and the base is molded. On a molded platform sub-base.

Height, 9 *feet* 10 *inches; length,* 14 *feet* 5 *inches.*

329—Fifteenth Century Umbrian Walnut Library Bookcase

Rectangular shape, in three horizontal divisions. The upper portion is fitted as a bookcase with six hinged four-panel doors with inlaid stiles enclosing wrought-iron grilles of a quatrefoil and lozenge design. The middle portion is fitted with four cupboards and six drawers, having molded and paneled fronts to correspond, with inlaid stiles. The lower portion projects forward and is divided into cupboards with nine hinged double-paneled doors, the sunken panels surrounded by fine moldings and carved beaded fillets. The strap hinges are of wrought iron with incised ornamentation. On plain chamfered base.

Height, 9½ *feet; length*, 13 *feet* 10 *inches; depth*, 3 *feet* 1 *inch.*

(*Illustrated*)

THE DAVANZATI PALACE

(From "Les Arts," Paris, August, 1911)

Even in our own day, we can live again an age now past, we can still enjoy the poetry of an older civilization, discover in the recesses of our own being memories of a time long since vanished, memories slumbering, hidden beneath the commonplaces of a workaday world.

We can still penetrate to the heart of the Italian Renaissance, seek out its very beginnings; forgotten memories can thrill us to the depths of our souls; about us and in us, we can resurrect a world full of life, of feeling, and emotions, a world of long ago and passed from our view.

What joy to escape for a few hours from the monotony and coarseness of our modern life; and having once entered the enchanted sphere of the most beautiful Renaissance, what happiness comes to us in listening to the music of the past, telling of life with its joys and its sorrows, of the splendor of its feasts and the sadness of its woes, of the gorgeousness of its public manifestations and the simplicity of its life in the home circle.

The private life of a rich and noble family of the Quattrocento (15th century) has far greater attraction for us than the grandeur of a lordly court of the Renaissance. Instead of looking upon a scene of flashing and constantly changing colors, instead of an ostentatious pageant moving to and fro, and always very much the same, instead of magnificent feasts which surpass our power of imagination in their splendor, we find ourselves in the intimacy of a private family. The family is one of the highest placed in the Florentine Renaissance period, but one which strongly appeals to us by its manner of living, its customs and its tastes. It is a family typical of many in Italy during the Renaissance; one of those families which has inscribed its name in letters of gold in the glorious annals of the fourteenth century. We can enter this home and participate in its daily doings, share its life. Is it a miracle or is it a dream?

We have been taking part in Italy, during recent years, in an awakening of the artistic and historical sense and taste, which we

cannot follow and observe too closely; for this revival of interest has already brought forth good fruit, and has led to most valuable results.

For too long a time we seem to have justified ourselves in deploring the lack of initiative on the part of the government and of individuals, not to be surprised and greatly rejoiced at the changes brought about as a result of this revival. And so, all those who had become accustomed to blaming the indolence of officials and the wealthy possessors of masterpieces, have had to renounce their customary pessimism and have been forced to admit that serious and methodical work has been begun for the protection and conservation of our artistic inheritance.

Thus it came about that the Italian Government, shaking off its apathy, undertook a series of works, investigations, excavations and restorations worthy of the highest praise. The great excavations of the Roman Forum and of the Palatine, the purchase of the Borghese Gallery, of the early-inherited antiquities of the Barberini family, the restorations, but lately begun, of the Baths of Diocletian, and of the Coliseum (which will soon be undertaken)—all this shows the desire, a little tardy, to be sure, on the part of the Government, to pursue energetically its noble enterprise and to fulfil a duty too long unrecognized and forgotten. Individuals have followed this fine example, and we have seen, with both emotion and pride, Baron Baracco present to the city of Rome his magnificent and truly unique collection of ancient sculptures; Mr. Stibbert bequeathing his collection of arms and ancient armor to Florence; Baron Franchetti his precious collection of fabrics; and Mr. Avondo the beautiful château of Issogne.

While, on the other hand, nearly all the Italian galleries were arranging their treasures in a manner more worthy of them, the work of transforming the Palazzo Vecchio in Florence was being efficiently carried out. The municipal offices, which occupied so much room in the glorious and magnificent palace, were moved elsewhere and gradually the superb apartments were rebuilt and restored to their former splendor.

It was under these circumstances that we were enabled to discover the admirable studio of Francis I, and it is thanks to this initiatory step that we could admire in their harmonious setting the splendid apartments of the famous palace, in each room of which some page of Florentine history has been written. Besides this grand and magnificent restoration, another one has been undertaken on a seem-

ingly more modest scale, but even more interesting in that it is more complete and more suggestive, developing an interest more general and personal in its appeal. This undertaking merits our commendation all the more, because it is a task that has been undertaken neither by the State nor by the inhabitants of the town, but by a private individual who wished to restore to its former splendor, at his own expense, a historical palace of Florence, the palace of the Davanzati family, bringing to his task all the talent and love of the work that inspires an amateur of taste and refinement.

The Davanzati palace is situated in one of the quarters of Florence most renowned in history, in the via Porta Rossa, where a great number of the oldest houses of the town used to stand. The via Porta Rossa was included in the first enclosure of the mediæval walls of Florence, and early became one of the most important streets of the Borgo quarter, because of the great and beautiful edifices it contained. Indeed, there dwelt in this very street the families of the Ardinghelli, Soldanieri, Davanzati, Monaldi, Bostichi, Cosi, Bensi, Foresi, Davizzi, Bartolini, Cocchi, Cambi del Nero, Arnoldi and many others, who, with their palaces, their towered houses or their more modest domiciles, made it one of the most beautiful and richest streets of the town. To-day it is with the utmost difficulty that one can find traces of its former splendor. In spite of the ravages of time the street retained, up to the present time, its mediæval appearance; but the reconstruction of the center of Florence, with the demolition that was found necessary, destroyed in a few months all the beauty which it had taken centuries to build up, and which the ages had faithfully preserved for us.

And so, we have seen demolished, with a feeling of sadness, and, alas! in spite of useless protests, the Bostichi tower, opposite the Loggia of the Marketplace; the Cosi tower, the Cocchi-Campagni palace, the old and beautiful Davanzati palace, the Adimari, and Alamaneschi and Cavicciuli towers, the palaces of the Bisdomini, Adimari, Bonaccorsi, Macci, Abatti—the Neghittosa Loggia—the churches of Sainte-Marie Nipotescosa and St. Bartolo al Corso, and many other buildings of the same period, which still preserved the strong and gracious forms of the Middle Ages and the Renaissance and the beautiful coloring given to the masonry by the lapse of time. With relatively few simple changes, the beauty of these palaces and houses might have been preserved, and to the old street might have been

restored its ancient physiognomy in all its beauty, color and proportion. Unfortunately, such has not been the case, and the wreckers have accomplished their task. Very few buildings have been respected; for instance, the Foresi tower; that of the Monaldi family, above the beautiful Torrigiani palace, built by Baccio d'Agnolo for the Bartolini family, and the old Davizzi palace, better known as the Davanzati palace, which still shows its ancient and wondrous beauty.

In the thirteenth century a number of houses belonging to the Davizzi family occupied the spot where the Davanzati palace is now situated. This family, like many other noble families of that period, possessed a group of houses in which dwelt the members of the various branches of the family. They formed in the town little islands, separated by streets and alleys, but which could become as a single stronghold when the occasion so demanded. It is on the site of some of these houses that the palace of which we are speaking was erected. According to the custom of the time, it was completely separated from the other houses, on the side of the façade, by the via Porta Rossa; in the back, by the Capascio or Capaccio lane; and on the two sides, by two little streets which separated it from the homes of the Cambi del Nero and the Del Bene families.

The palace, which was the joint property of the various branches of the family, did not remain very long in the hands of the Davizzi. The ancient documents which were found by Mr. Poggi, and published in an interesting pamphlet on the Davanzati palace, closely follow the history of the palace.

From these documents we gather that on December 8, 1424, Andrea de Dominique de Gerard Davizzi gave to his uncle John, son of the late Gerard, "one half of the palace, not subject to being sold." Shortly afterward, in 1427, the palace was equally divided between Antoine de Dominique and Pala Davizzi, and in 1469 it belonged entirely to Laurent de Jean Davizzi, who was still proprietor in 1498.

But the wealth and greatness of the Davizzi family did not last very long. In 1516 Pierre de François Davizzi sold the old family palace to Mr. Onufre de Leonard de Zanobi Bartolini. It remained but a short time in the possession of the new proprietor, for it became the property of Bernardo Davanzati in 1576. For a few centuries the palace remained in the possession of the Davanzati family, who gave their name to it, though the owners were soon forgotten. It is true, however, that the family soon died out, for in 1623 Ludovic de Pierre François, the last descendant of this historic family, passed

away. Nevertheless the Davanzati deserved to bequeath their name to the beautiful palace, for with them began a wonderful era of splendor in the ancient structure.

The Davanzati family was one of the noblest and most honorable of Florence and the history of the city is closely associated with that of its members, for it gave to the Republic a great many magistrates, eleven gonfaloniers, forty-four priors and other notables.

The first owner of the palace, Bernard Davanzati, was himself a most eminent citizen of Florence. A famous historian, author of the history of the great schism in England and a translator of Tacitus, he left a name conspicuous in the history of Italian literature. His descendants kept the name famous from generation to generation in the political and military world, until the year 1838, when the family died out with Charles de Joseph, who hurled himself from a window of the palace.

Having been in the possession first of the Davizzi, then of the Bartolini and then of the Davanzati, this ancient seigneurial dwelling for more than four centuries shared in the life of Florence; indeed, the history of the palace is not that of the city, but it forms, as it were, a commentary on it. It does not narrate to us wonderful events, but tells us, more modestly, of the intimate family life during a glorious era. We must let the old palace speak to us, we must know how to interpret, and listen attentively, to what it would say to those who ask of it an hour's acquaintance.

In the old via di Porta Rossa, which has undergone great changes through triumphant modernism, the beautiful façade of the Davanzati palace alone evoked a whole heroic and sumptuous period, far from us in reality, but near to us in spirit. Yet those who wished, having forgotten the movement and noises of the modern street and after having admired the magnificent façade, to obtain, by seeing the interior of the palace, a confirmation of the fine artistic emotions aroused in them by a view of the exterior, remained sadly disappointed. Only a few years ago this admirable structure, a superb page in the history of Florentine architecture, hid all the profanations possible behind the beautiful façade. Nothing was recognizable in the interior. The great court, the large store-rooms, the beautiful staircase, all were hidden, disguised and changed in every way. Neither the original outlines of the structure nor its dimensions nor its form could be distinguished.

This desecration lasted for some time, until an enthusiastic and

rich antiquary of Florence, Mr. Volpi, bought the house and courageously undertook the task of restoring it. By five years of constant work, animated by the noblest enthusiasm, he cleared the palace of all its misplaced additions and of all the changes which had robbed it of its beauty by being entirely out of harmony. From the foundation to the very top of the building everything was done to find hidden memorials of the old structure, and to bring out and restore all those portions which had been so long disfigured. Entire frescoes, fragments of paintings, details of decorations of every sort, gradually appeared in their original beauty until the palace began to look as of old, decked in all its grace and splendor. To-day it recalls to mind the most wonderful period of the Florentine Renaissance.

The façade itself, that grand and solemn façade which provokes such great admiration, was set up again in its original state. A number of windows on each floor had either been walled up or had lost their shape and proportions; their former aspect was restored. Either the round windows were put in, or the lozenge-molding repaired, just as everything had been formerly, and even these small details play their part in giving a harmonious look to the edifice.

The façade, as far as the first story, is built of embossed stone, of plain stone up to the second and, above the loggia, it is finished in brick. Three elliptical-arched doorways open on the street and on these three arches rests the whole building. The three stories, with their five windows, rise rapidly one above the other, well separated and resembling tower construction; but the handsome loggia at the top, open to the air and the sun, crowns the severe and threatening looking structure with grace and elegance. The fortress becomes a palace of joy and happiness; and that, because of a small detail which places its seal upon it, and which must not be overlooked. Alongside of each window are the old iron rods to support the wooden bars on which were hung fabrics or tapestries upon festive occasions, and silken cloths, especially, were there hung out to dry.

Here is one detail, among many others, which recalls to mind the family simplicity that was linked to the magnificence of the Renaissance. These irons, very common in ancient palaces, are a living reminder of the old silk industry, *l'Arte della Seta,* which was common in Florence, and especially in this quarter of the Porta Rossa. It was here, in fact, that the majority of silk manufacturers and silk merchants lived, and it was the Porta Rossa that provided the storehouses for the Arte della Seta. Downstairs, next to the three doors,

are the cramp-hooks to which the horses were attached, and to the extreme right of the palace, on a small post in the corner of the alley, is the lantern of wrought iron, while up above, alongside the windows, there are other hooks to support flags or torches. Thus the façade itself becomes rejuvenated and seems prepared to welcome its guests, to be decked in holiday attire, to share in some family or civic celebration.

Above the first story, crowning the central window of the second, is the Davanzati coat-of-arms,* a piece of sculptured work that was for a long time ascribed to Donatello. Every guide-book of Florence persists in making this statement, even though the heavy and massive carving at first sight seems to belong to the end of the sixteenth century, and that during Donatello's time the Davanzati family had no connection with the palace. Now, the façade gives us its greeting with its ancient look and prepares us for that wonderful evocation of the past which we have come to ask of the palace. The promise held out to us will be redeemed.

We have hardly set foot in the vestibule, when we are struck by the mediæval aspect of the edifice. The stone walls covered over with the sombre tints of time and the brick floor still look as they did formerly. But another suggestive detail, characteristic of the early Renaissance, strengthens our first impression and enriches our fancy and imagination. In the vault of the vestibule, corresponding to the four doors, still can be seen the openings through which projectiles of all kinds were hurled against invaders of the palace. This mediæval mode of defense in a city dwelling is not without its significance and suggestion.

This fortress-palace is full of unexpected and surprising details. The fact that this house should at one and the same time bear the marks of a sumptuous lordly castle and of a fortress ready for the enemy's attacks is not the least of its attractions. But all thought of war and strife is quickly dispelled when we enter the beautiful court, and when we mount the elegant stairway to the apartments on the different floors. The court, big and well proportioned, recalls, in the simplicity of its great lines, the most beautiful constructive design of Arnolfo.

It is an example, peerless in harmony and grace, an architectural gem that cannot be too greatly admired. Five octagonal columns support the stairs and the alcoves of the court. The decorations of the

* Reproduced on the cover of this catalogue of the Davanzati Palace Collection.

capitals vary, one of them, the corner column, being adorned with heads of men, women and boys, portraits of members of the Davizzi family. These portraits and a few coats-of-arms of the Davizzi and the Davanzati recall the two families whose names are associated with the beautiful palace. We might be tempted to consider these little portraits as serving a decorative purpose, little fanciful heads from the sculptor's imagination or a little innocent vanity on the part of the owner of the palace; but not at all, these lovely heads, the strong profiles of the Davizzi, remain with us in memory. They are fixed in our minds, they accompany us during the whole of our visit through the palace. They live again in the deserted rooms, they speak to us of their own day, of their lives and of themselves; they make us feel the poetry of the past—of a very distant past.

Here is the profile of an energetic Florentine with his bonnet glued to his forehead, from under which two thick locks of hair escape; there, a young girl, delicate, pretty, with a dreamy look; and here again a weary-looking old man, with a long white beard; and in another place a boy, young and robust, a buxom woman, another young girl, and yet more heads and more profiles. They accompany us through the rooms, not astonished at waking up, since they find the palace just as they knew it in days gone by.

The old man with difficulty climbs the stairs, complaining somewhat of his age, and then he recalls to mind his youth and the happy days during which he lived; the man of middle age tells us of his wonderful estates at Cacherelli, at Calcheri, at Santa Maria, at Antella, at Fucecchio and at Cappiano. He speaks of what he is cultivating, of his vineyards, of his hopes and his fears of a poor harvest, remarks on the little town talk of his day and tells us of a few serious events and happenings. A few names that we know well slip in as he talks on. Of whom and of what is he speaking? of Dante Alighieri? of Boccaccio? of Petrarch? of the Duke of Athens? of the revolt of the Ciompi? The young girl passes us by rapidly, going from one room to another, up to the loggia on the top floor; she signals to a neighboring palace. Such is the eternal law of life.

In the meantime, let us continue our visit. A whole series of rooms stretches out before us; drawing-rooms, private rooms and reception-rooms, which have been most skilfully refurnished with old furniture of fine design and rare taste. It is easy to picture what the private life of the Davizzi and Davanzati families must have been in such an environment. We can share in the family life of a Floren-

tine family during the early Renaissance and during the period of the glorious fourteenth century. The stories of the old Italian writers, of Boccaccio and of Bandello, the meagre details of certain historical documents, grow more complete, live again, become a picture full of action and of life. How many small details there are here which must not be overlooked! Once again these little things acquaint us with facts far better than any documents, that are so hard to interpret aright.

Opposite the staircase landing, on the first floor, one sees, before entering the apartment, a fresco representing "Saint Christopher with the Child Jesus." The popular and traditional image of Saint Christopher, which was in every Italian home, could not be lacking in this lordly dwelling. Saint Christopher was the most intimately known of all the saints; he was looked upon as the bearer of blessings. Moreover, a picture of him was always placed at the main doorway of every home. The reminders of the grandeur and the wealth of the Davizzi and Davanzati families formed neither a contradiction nor a contrast to the frank testimony of their naive faith.

Then follows a series of splendid rooms: the grand salon, which occupies the whole width of the façade with its five windows, has been reconstructed in all its splendor, with its beautiful ceiling of gilt wood, ornamented with the armorial bearings of the Davizzi. In the middle of the wall, facing the windows, is a beautiful chimney-piece, the border of which, carved in *putti,* is ascribed to Michelozzo. From this great *salle,* we pass on to another, "The Parrot Room," so called from the great number of parrots which embellish the walls. This wall decoration is in imitation of a fabric which, fastened to the wall by bell-shaped hooks, seems to fall in festoons to the floor and around a handsome chimney of the fourteenth century; while below the ceiling there is an arrangement of small arches, a frieze of trees and vases with flowers and birds, separated by slender columns.

Another room, "The Peacock Room," completes the *suite de luxe* on the first floor. It, too, is ornamented by a painted imitation of fabric, covering the walls with geometric designs, and near the two doors surrounds a bed of roses, lending in all an appearance of surpassing elegance to this beautiful room. Above this fabric, in a series of Gothic arches, trees and peacocks are portrayed, with a series of armorial bearings which doubtless represent the families related to the Davizzi.

Next to these main rooms, the magnificence of which enables us

easily to imagine how splendid must have been the Renaissance festivals, are other rooms which help us better to appreciate the private life of the time: a few small rooms, dark and quiet, a hall, and a kitchen—poorly lighted—which has preserved its old stone coloring and its ornamented ceiling of the fourteenth century. Another little detail to remember: next to the door leading into the great *salle* fronting on the façade, two small windows open out on a well, or open shaft, which from the depths of the palace rises to the summit of the loggia.

The second floor is subdivided in the same manner as the first, a large room, corresponding to the main façade salon. The dimly-lighted rooms on the first floor are duplicated here by others equally dim. The purpose for which they were used is not quite clear, but they probably served as bed-rooms. The dark kitchen on the first floor is repeated by one on the second, with its chimney and corbels, from which we may conclude that each floor was occupied by a family. In the great *salle* there have been found and taken out two old Gothic chimney-pieces, very curious and very interesting; for, in all probability, they are the only specimens of the kind and of the time which have come down to us. A few tabernacles and inscriptions on the walls of these rooms are the only remaining souvenirs of the lives that were spent there.

A hallway, like that on the floor below, leads to the most interesting room in the palace. We have reason to think it was the nuptial chamber of the Davizzi-Alberti. This supposition is confirmed by the coats-of-arms of the two families painted on the corbels of the ceiling, and by the design of the tapestries, which shows interlacing garlands running diagonally across them in the way they appear in the armorial bearings of the Alberti.

All around the room, at the top of the walls, extends a very rich frieze representing a long love-story. Is it history or legend? Was it taken from real life or was it some unknown poet's fancy, some pretty tale told by the *troubadours* and the *trouvères?* No matter, for the story is so natural, so full of delicate poetry, so rich in charming episodes, that we can well renounce the attempt to discover the meaning of certain parts which seem obscure. Or we may interpret them according to our own fancy, with the caprices of our imagination, without taking away from our enjoyment of the simple episodes narrated. Here is a young girl in the tower, and passing by is a young man on horseback, who looks up. Beyond is the first meeting

in the garden; then the avowal while playing at chess, and finally the first kiss. The scene always unfolds itself in a garden; flowered prairies, bushes and budding trees frame the young lovers—a tender love-song which corresponded to one in real life, the echo of which has not yet entirely died away and which we think we hear vibrating above the eloquent silence of these pictured walls.

The entire life of the family who dwelt there unfolds itself in these objects which have been restored to their primitive state. This bed, these tables, these chairs, these antique chests, or chests in imitation of the antique, all seem again ready for the immediate use of the former inhabitants of the old palace; they seem destined to do their part in the daily life of the magnificent dwelling. From one room to the other, we share in the family's doings every minute of the day, from the bedroom to the large reception-room, from the little work-rooms to the big dining hall, from the wardrobe to the kitchen. The various apartments enable us to penetrate into the intimacy of a rich Florentine house of the Renaissance. The accounts of the ancient writers and the scenes from the painter's brush are here confirmed. This marvelous Florence of the Renaissance period can never be recalled too often! The magnificent restoration of the Davanzati palace brings forth most precious elements in conjuring up and placing before us the life of the Florentine Renaissance! Then, when finally we ascend from the third story to the loggia which crowns the palace, the whole city and the surrounding hills display themselves before us. It is a sublime panorama!

We have reached the loggia, our eyes blinded by visions of the past, our imagination completely under its sway. The city looks different to us from the one we ordinarily see. The usual panorama seems changed. It is no longer the Florence of to-day which we behold, with its modern houses and electric cars; the dome of Sainte-Marie-des-Fleurs and the Giotto tower; and the hundreds of other domes and spires and towers, looming up before us, make us completely forget the modern town, so that we again enjoy the poetic atmosphere of by-gone days.

The spell is not yet broken. Let us go down to the third floor. The same arrangement of rooms introduces us anew to the family life. Again, splendid rooms, with magnificent ceilings, walls made to resemble rich tapestries, matchless friezes copied from nature, and other chimney-pieces, in Gothic or fifteenth century style, no less beau-

tiful than the other ones, handsomely painted tabernacles and a very rare hand-basin of the Renaissance period. Nothing is dead, nothing is too distant from us. But here, on one of the partitions, are some inscriptions written in charcoal:

A di 15 *luglio* 1503
Vene a Florenz il Cardenale de.....Sodarino.

(July 15, 1503. Cardinal Sodarini came to Florence.)

And again:

1478
A di 26 *d'aprile*
Fu morto Giuliano de Medici
in Santa Maria del Fiore.

* (April 26, 1478. Julien de Medicis was killed at Santa Maria del Fiore.)

Was it only yesterday? In this spot, alive with phantoms, the remembrance of the past has a touch of the tragic in it, which speaks out in eloquent and forcible tones. The memory of that tragedy carries us away from the house, beyond the family privacy, to the tumult of the street; from the rest and peace of the quiet dwelling, to a tumult of political and commercial agitation.

This city of Florence is a poem in historical records. Even during the period of political and religious disturbances, letters, arts and civilization flourished marvelously. It is again a delightful surprise to be able to keep pace with the political and social events of the time together with the conquests made in the world of art and letters. This palace, which speaks to us of the translator of Tacitus and of the death of Julien de Medicis, a wonderful artistic production in itself, reveals to us the family life of rich people, acquaints us with the foundations upon which were built the wealth and greatness of Florence, and the spirit which pervaded it all. Doubtless, many details of Florentine home life are obtained from ancient documents and from historical writers, but to really understand life at this period of the Renaissance, to penetrate to the very depths of the souls of these people and this age, nothing is equal to finding ourselves in the places where these people spent their lives.

We are told of the simple lives led by the people of the Trecento (14th century), of the small houses, most of them built of wood with thatched roofs, unpaved streets through which water continually ran down, through the gutters, dirty interiors, which were cleaned but

* A rare medal commemorating this event is included in the sale of the Davanzati Palace Collection.

living testimonials of this bewitching city—palaces, churches, paintings, sculptures—but there are few palaces, like that of the Davanzati, which offer so strong, so intense and so complete an impression of the lives spent there, transporting us, while powerfully exciting our imagination and sensibility, to the most intimate intimacy of the Renaissance.—*Art.* JAHN RUSCONI.



DAVANZATI PALACE: GREAT HALL—FIRST FLOOR

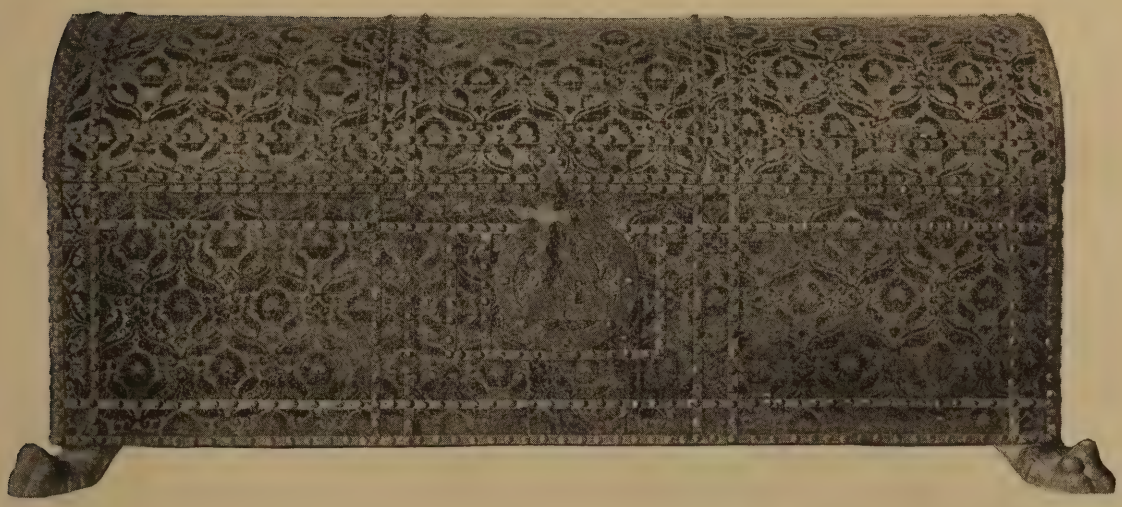
THIRD AFTERNOON'S SALE

THURSDAY, NOVEMBER 23, 1916

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 331 to 454a, inclusive



331—Sixteenth Century Italian Velvet Covered Coffer

Coffer in trunk-form, with rounded hinged lid. The coffer is completely covered with old velvet patterned in green on a red ground, with false bands of strapping formed by brass-headed nails. There is a wrought-iron hasp, with a circular pierced wrought-iron lock-plate.

Height, 22¾ *inches; length,* 4 *feet* 1¼ *inches; width,* 14¾ *inches.*

332—Sixteenth Century Bolognese Walnut Table

Thick octagonal top resting upon a tripod support of three legs shaped in profile and ending in lions' paws. Fine patina.

Height, 2 *feet* 7 *inches; diameter,* 4 *feet* 3 *inches.*



333—Fifteenth Century Italian Walnut "Tyrolean" Chair
Shaped and richly carved back, with shaped and carved seat on three spreading square legs.

334—Fifteenth Century Italian Walnut "Tyrolean" Chair
Shaped and richly carved back, with shaped and carved seat on three spreading square legs.

335—Fifteenth Century Italian Walnut "Tyrolean" Chair
Shaped back in the Swiss style, the edges carved with angels holding wreaths and supporting a crown, and with birds. These borders enclose a cross and flaming heart carved in relief. The molded and shaped seat is carved with rosettes and the three straight spreading legs are molded.



336—Fifteenth Century Italian Walnut "Tyrolean" Chair
Shaped and richly carved back, with shaped and carved seat on three spreading square legs.

337—Late Fifteenth Century Italian Walnut "Dante" Chair
Curved arm supports and legs, with carved rosette at the intersection and scrolled arms. Old crimson velvet seat and back with silk fringe. Small velvet-covered cushion.

338—Late Fifteenth Century Italian Walnut "Dante" Chair
Curved arm supports and legs, with carved rosette at their intersections and scrolled arms. Old green velvet seat and back with silk fringe. Small velvet-covered cushion.

339—Late Fifteenth Century Italian Walnut "Dante" Chair
Similar to the preceding.



340



342



341

No. 340. Sixteenth Century Tuscan Carved Walnut Frame

No. 341. Early Sixteenth Century Florentine Carved and Gilt Walnut Mirror

No. 342. Seventeenth Century Augsburg Clock in Italian Case

340—Sixteenth Century Tuscan Carved Walnut Frame

Tablet-shaped frame. The molded, carved and dentelled cornice, with shaped scrolled pediment carved with birds and a grotesque mask, and a fluted and rosetted frieze, is supported by two caryatides terminating in pointed-leaf shafts. Molded base, with carved and pierced apron of two dragons enclosing a scrolled cartouche. The oval oil-painting enclosed is of an Evangelist attended by an Angel.

Height, 29¾ *inches; width,* 15 *inches.*

(*Illustrated*)

341—Early Sixteenth Century Florentine Carved and Gilt Walnut Mirror

Tablet-shaped. The molded and dentelled cornice, with a scrolled pediment surmounted by a bird with outspread wings, and plain frieze, is supported by two fluted and astragalled Doric columns with a pierced and carved scrolled apron of dragons enclosing a shaped cartouche. The mirror is rectangular, with molded frame. Completely gilt.

Height, 31½ *inches; width,* 15¾ *inches.*

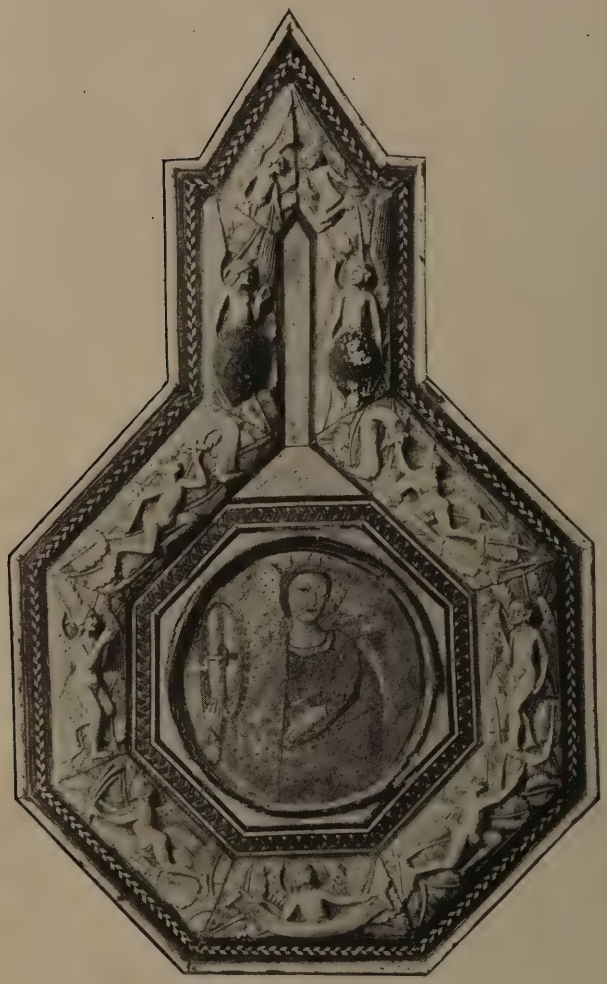
(*Illustrated*)

342—Seventeenth Century Augsburg Clock in Italian Case

Rectangular shape. In case of ebonized and gilded wood, with molded cornice supported on spirally turned columns with molded base, the plinth fitted with a drawer, on four gilded cushion feet. At the sides are carved and gilded voluted brackets with festoons of flowers. The dial plate is of engraved and gilded brass, the dial ring silvered. There is a single hand and a bob-pendulum swinging in front of the dial. Engraved: "Georg Braun . Augusto."

Height, 1 *foot* 5 *inches; width,* 1 *foot* 3½ *inches.*

(*Illustrated*)



343—Fifteenth Century Sienese "Mirror of the Soul"

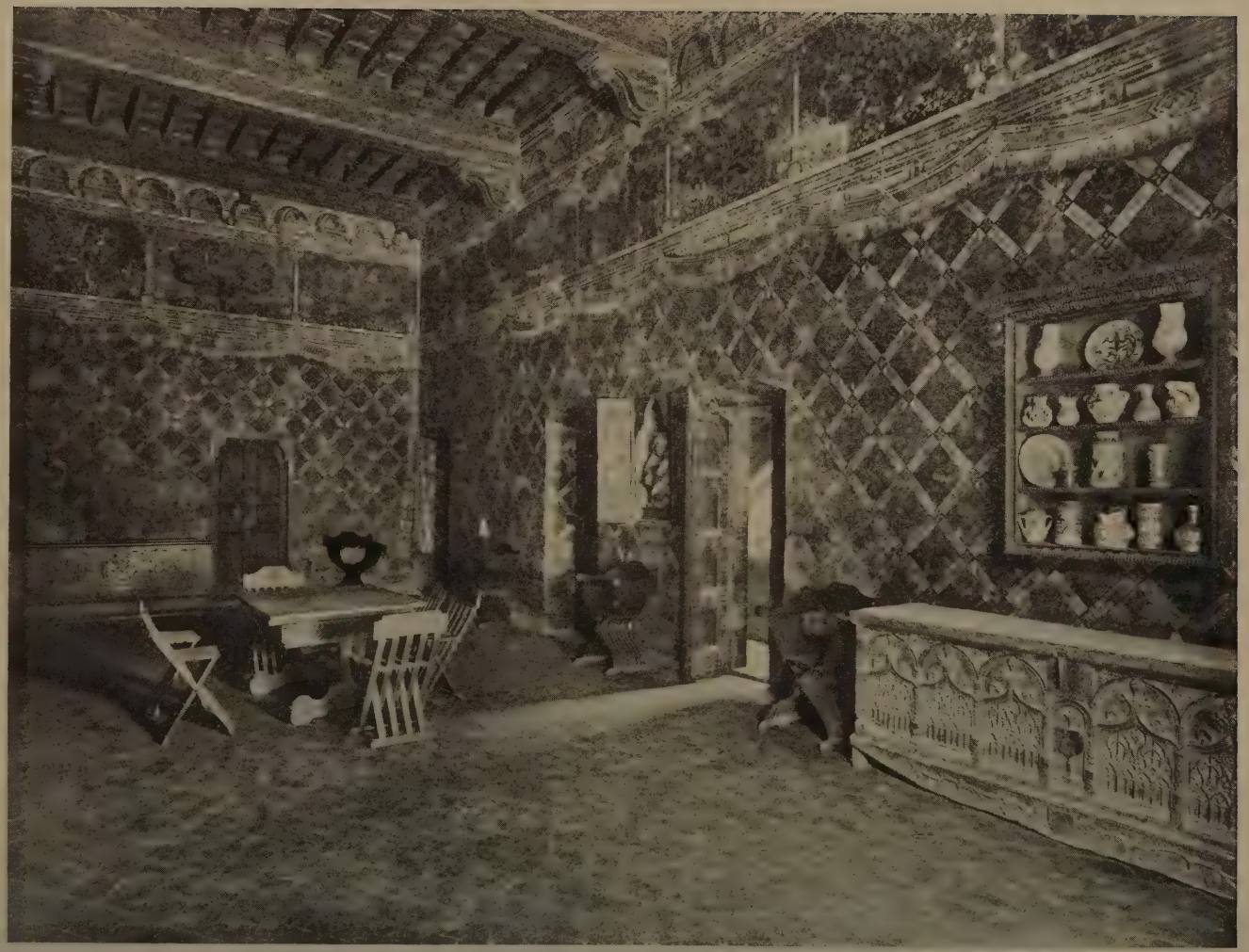
Octagonal frame, with pointed oblong hanging piece enclosing a circular tempera painting of "St. Catherine." The frame has an outer border of ebony and other woods in a geometrical inlay, and an inner broad band of ivory carved in low relief with figures of winged angels, of whom two in the upper portion hold shields painted with a monogram and a coat-of-arms. The circular painting is surrounded by an octagonal border of inlay.

Height, 14½ *inches; width,* 9½ *inches.*

Note: These "Mirrors of the Soul," containing paintings of Saints in place of a mirror, were presented to young maidens under the protection of the particular Saint depicted.



Davanzati Palace: The Peacock Room—First Floor



Davanzati Palace: Corner of Peacock Room—First Floor



344—Sixteenth Century Sienese Carved Walnut Bowl-holder

Tripod support to hold glass bowl formed of three nude boys seated on a triangular shelf with fluted legs and supporting the bowl with their heads. Their bodies terminate in carved and voluted supports connected below by a triangular shelf with aprons carved in scrolls.

Height, 2 *feet* 10 *inches.*



345—Fifteenth Century Italian Inlaid Walnut Small Chest

Rectangular shape, with hinged lid and bracket feet. Entirely inlaid with ivory and colored woods in what is known as "certosino" work. The patterning is of geometrical designs, with lozenged and circular shaped medallions, the front with an oblong panel surrounded by a wide border, the top with a square central panel inlaid as a chessboard and surrounded by circular medallions.

Height, 14 *inches; width,* 34 *inches; depth,* 20½ *inches.*



346—Sixteenth Century Italian Walnut Prie-dieu

Rectangular shape. The desk, with flat molded corniced top and paneled and carved frieze, is flanked by two caryatid female figures ending in scrolled cartouche and festooned drapery, and has a paneled and richly carved front. The kneeling platform is molded and the plinth is carved with acanthus-leaf scrollings.

Height, 2 feet 9 inches; width, 2 feet 5¼ inches; depth, 2 feet 3½ inches.



347—Sixteenth Century Italian Walnut "Savonarola" Chair
Curved sides and legs formed of nine square interlacing supports pivoted so as to fold. Straight and scrolled arms and base-rails and shaped back carved with foliage and an oval escutcheon occupied by the emblem of St. Francis of Assisi.

348—Sixteenth Century Italian Walnut "Savonarola" Chair
Curved sides and legs of twelve square interlacing supports pivoted so as to fold, with straight arms carved with acanthus leaves and ending in rosetted knobs. The shaped back is carved with a coat-of-arms and the initials "H. A." The front supports and legs are carved with scrollings and the back rails end in lions' paws.

349—Sixteenth Century Italian Walnut "Savonarola" Chair
Similar to the preceding, but with initials "A. G."

350—Sixteenth Century Italian Walnut "Savonarola" Chair
Curved sides and legs of nine square interlacing supports pivoted so as to fold, and with straight scrolled arms carved with rosettes. Shaped back.



351—Sixteenth Century Italian Walnut "Savonarola" Chair
Curved sides and legs formed of eight square interlacing supports pivoted so as to fold. Straight scrolled arms and base-rails. Shaped back, richly carved with foliage and an oval coat-of-arms.

352—Sixteenth Century Italian Walnut "Savonarola" Chair
Curved sides and legs of light square interlacing supports pivoted so as to fold and with straight scrolled arms carved with rosettes. Shaped back.

353—Sixteenth Century Italian Walnut "Savonarola" Chair
Curved sides and legs of seven square interlacing supports pivoted so as to fold. Straight arms and base-rails.

354—Sixteenth Century Italian Walnut "Savonarola" Chair
Similar to the preceding.



*355—Sixteenth Century Italian Walnut "Savonarola" Chair

Curved sides and legs formed of ten square interlacing supports pivoted so as to fold. The straight arms end in turned and carved balls and the shaped back is decorated with an incised shield and the initials "G. M."

356—Sixteenth Century Italian Walnut "Savonarola" Chair

Curved sides and arms formed of fourteen interlacing square supports pivoted so as to fold. Straight arms, with turned and carved ball ends. Shaped back, carved with the coat-of-arms of the Lomberti family. Straight base-rails, ending in lions' paws.

357—Sixteenth Century Italian Walnut "Savonarola" Chair

Similar to the preceding.



358—Fifteenth Century Italian Walnut "Dante" Chair
Curved arm supports and legs with carved rosette at the intersection, acanthus-leaf carved and rosetted arms, the base-rails ending in lions' paws. Seat and back in old red velvet, the back embroidered in silver cord with a diapered pattern of curved lines. Red silk fringe and velvet-covered cushion.

359—Fifteenth Century Italian Walnut "Dante" Chair
Curved arm supports and legs with carved rosettes at the intersection, acanthus leaf carved and rosetted arms, and base-rails ending in lions' paws. Seat and back in old red velvet with red silk fringe. Velvet-covered cushion.



360—Sixteenth Century Italian Walnut "Savonarola" Chair

Curved sides and legs of ten interlacing square supports pivoted so as to fold. Straight arms, carved with acanthus leaves and ending in carved rosetted knobs. The shaped back-rail is richly carved and molded with dolphin sides and a circular medallion with an oval coat-of-arms in the center. The front arm-supports and legs are carved with scrollings and profile masks and the base-rails end in lions' paws.

361—Sixteenth Century Italian Beechwood "Savonarola" Chair

Curved sides and legs formed of seven interlacing square supports pivoted so as to fold. The straight arms have an incised decoration and end in turned and rosetted balls, and the front legs are similarly treated. Shaped back.



Davanzati Palace: Corner of a Bedroom—First Floor



Davanzati Palace: Bedroom—Second Floor



★362—Sixteenth Century Italian Walnut "Dante" Chair

Curved arm supports and legs, with turned rosette at the intersection, acanthus-leaf carved arms and base-rail ending in lions' paws. Seat and back in old green velvet, the back with coat-of-arms embroidered in gold and silver. Deep green and yellow silk fringe.

★363—Sixteenth Century Italian Walnut "Dante" Chair

Curved arm supports and legs, with turned rosette at the intersection and acanthus-leaf carved arms. Seat and back in old green velvet, the back with a coat-of-arms embroidered in gold and silk. Deep green silk fringe.



364—Two Sixteenth Century Italian Walnut Chairs

Sgabello character. Shaped backs, with scrolled sides enclosing a crowned shield carved with the coat-of-arms of the Albergotti family of Arezzo. Octagonal molded seat, and lyre-shaped front support carved with side scrollings and a large grotesque mask.

365—Two Sixteenth Century Italian Walnut Chairs

Similar to the preceding.

366—Three Sixteenth Century Italian Walnut Chairs

Sgabello character. Shaped backs, with scrolled sides enclosing a crowned shield carved with the coat-of-arms of the Albergotti family of Arezzo. Octagonal molded seat, and lyre-shaped front support carved with side scrollings and a large grotesque mask.



367—Sixteenth Century Umbrian Walnut Chair

Sgabello character. Shaped back, with scrolled sides enclosing a scrolled cartouche. Square seat, with rounded corners, a circular molded depression and fluted edges. Lyre-shaped front support, with sides carved as dolphins enclosing a scrolled cartouche, their voluted tails supporting a guilloche molded and rosetted frieze, their heads forming the feet.



368—Two Sixteenth Century Italian Beechwood Monastery Chairs

Formed of seven straight square intersecting rails pivoted so as to fold and with square seats. Shaped and carved back-rails, and carved upright splats.

369—Sixteenth Century Italian Beechwood Monastery Chair

Formed of square, straight intersecting rails pivoted so as to fold, shaped and carved back-rail and carved upright splats.

370—Sixteenth Century Italian Beechwood Monastery Chair

Formed of square, straight intersecting rails pivoted so as to fold, shaped and carved back-rail and carved upright splats.

371—Sixteenth Century Italian Beechwood Monastery Chair

Formed of square, straight intersecting rails pivoted so as to fold, shaped and carved back-rail and carved upright splats.

372—Sixteenth Century Italian Beechwood Monastery Chair

Formed of straight, square intersecting rails pivoted so as to fold, and with square seat. Shaped back-rail carved in relief with design of a star and carved splats.

373—Sixteenth Century Italian Beechwood Monastery Chair

Formed of straight, square intersecting rails pivoted so as to fold, and with square seat. Shaped back-rail decorated with flutings and carved rosettes and carved splats.

374—Fifteenth Century Italian Walnut "Dante" Chair

Curved arm supports and legs, with carved rosette at the intersection. Scrolled arms, with carved rosette. Seat and back in old red velvet with red silk fringe and velvet-covered cushion.

375—Sixteenth Century Italian Walnut "Dante" Chair

Curved arms supports and legs, with turned rosettes at the intersection and scrolled arms. Seat and back in old red velvet with red silk fringe and velvet-covered cushion.

376—Early Sixteenth Century Italian Walnut "Dante" Chair

Similar to the preceding.

377—Sixteenth Century Italian Walnut "Dante" Chair

Curved arm supports and legs, with carved rosettes at intersection. Acanthus-leaf carved and scrolled arms, the scroll enriched by a carved rosette and acanthus-leaf carved base-rails. Seat and back in old red velvet, with silk fringe and velvet-covered pillow.



378—Fifteenth Century Italian Walnut "Dante" Chair
Curved arm supports and legs with carved rosette at the intersection. Acanthus-leaf carved and rosetted arms. Seat and back in old red velvet with red silk fringe. Velvet-covered cushion.

379—Fifteenth Century Italian Walnut "Dante" Chair
Similar to the preceding.

380—Fifteenth Century Italian Walnut "Dante" Chair
Curved arm supports and legs, with a turned rosette at the intersection. Carved and scrolled arms, inlaid with lines of lighter-colored wood and with a turned rosette. Seat and back in old red velvet with red silk fringe. Velvet-covered cushion.

381—Sixteenth Century Umbrian Walnut Chair

Sgabello character. Shaped back, with scrolled sides enclosing a scrolled cartouche. Square seat, with rounded corners, a circular molded depression and fluted edges. Lyre-shaped front support, with sides carved with dolphins enclosing a scrolled cartouche, their voluted tails supporting a guilloche molded and rosetted frieze. Their heads form the feet.

382—Sixteenth Century Umbrian Walnut Chair

Sgabello character. Shaped back, with scrolled sides enclosing a scrolled cartouche. Square seat, with rounded corners, a circular molded depression and fluted edges. Lyre-shaped front support, with sides carved as dolphins enclosing a scrolled cartouche, their voluted tails supporting a guilloche molded and rosetted frieze. Their heads form the feet.

383—Sixteenth Century Umbrian Walnut Chair

Sgabello character. Shaped back, with scrolled and foliage carved sides enclosing a cartouche surmounted by a woman's head. Seat with circular molded depression. Lyre-shaped front support, carved with voluted scrolls and rosettes.

384—Two Sixteenth Century Italian Walnut Chairs

Straight backs, with carved finials and shaped and carved horizontal splats. Pierced front seat-rail. Seats covered in red velvet embroidered with silver cord.

★385—Andrea del Sarto's Chair: Sixteenth Century Florentine Walnut Armchair

The horseshoe-shaped back consists of a curved and molded back-rail inlaid on the top and front face with geometrical designs and small stars. It is supported by seven turned columns of baluster design, with turned capitals and bases. The deep molded and shaped seat is cut out of a solid block of wood, the front being decorated with a design in dotted work. The four spreading legs are terminated by turned half-ball feet.

(*Illustrated*)

Note: This chair has an exceptional historical interest, for it belonged to one of the greatest painters of the sixteenth century, Andrea del Sarto, and was more than once introduced by him in his pictures. In the Uffizi Gallery in Florence, for instance, there is a drawing in sanguine by Del Sarto which shows us his wife seated on this very chair.

386—Sixteenth Century Italian Walnut "Savonarola" Chair

Curved sides and legs formed of eight interlacing square supports pivoted so as to fold. Straight arms and shaped back, with an inlaid decoration on a dotted ground. The straight base-rails end in lions' paws.





★No. 385. Andrea del Sarto's Chair, with Drawing by Del Sarto in Which it is Shown

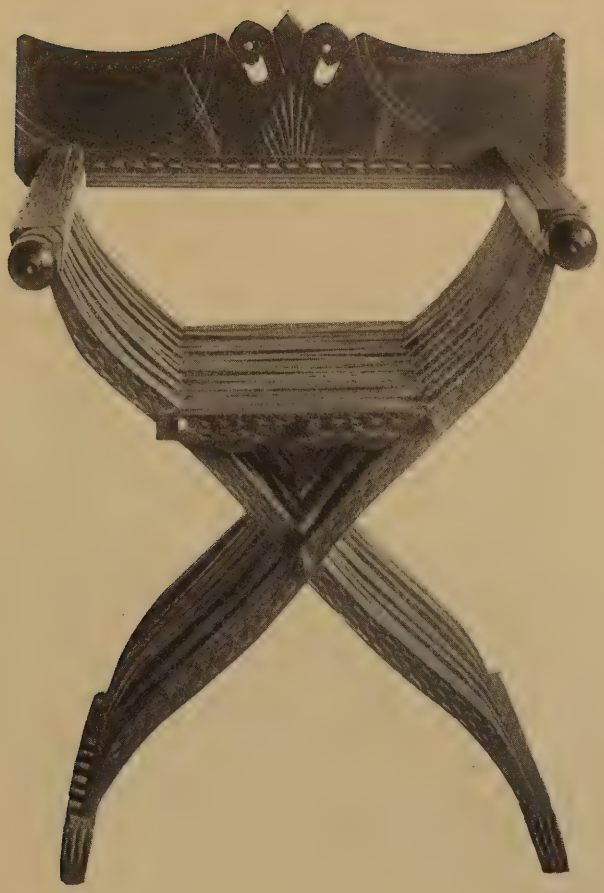


387—Sixteenth Century Italian Walnut "Savonarola" Chair

Curved sides and legs formed of twelve square interlacing supports pivoted so as to fold. Straight arms, ending in bell-shaped balls, shaped back carved in the center with the coat-of-arms of the Vitelli family and straight base-rails ending in lions' paws.

388—Sixteenth Century Italian Walnut "Savonarola" Chair

Curved sides and legs formed of eight square interlacing supports pivoted so as to fold. Straight scrolled arms, with carved rosettes; shaped back with incised shield in center and straight base-rails.



389—Sixteenth Century Italian Beechwood "Savonarola" Chair

Curved sides and legs formed of ten interlacing square supports pivoted so as to fold. Straight arms, with bell-shaped terminations. Shaped back, decorated with incised designs, as are also the fronts of the sides and legs.

390—Sixteenth Century Italian Walnut "Savonarola" Chair

Curved sides and legs formed of nine square interlacing supports pivoted so as to fold. Straight arms, carved on the upper surfaces with small rosettes and ending in turned and carved balls. Shaped back and straight back-rails.



391—Two Sixteenth Century Umbrian Walnut Leather-covered Armchairs

High square backs, with carved and gilded acanthus-leaf finials. Straight molded arms, with turned baluster supports, turned legs and straight base-rails ending in lions' paws. Covered in old leather tooled and gilded and colored with a design of a quatrefoil medallion and lozenge-patterned borders. Secured with contemporary large brass-headed nails and finished with a deep red silk fringe.

392—Two Sixteenth Century Umbrian Walnut Leather-covered Armchairs

Similar to the preceding.

393—Fifteenth Century Italian Walnut "Dante" Chair

Curved arm supports and legs with a turned rosette at the intersection. Carved and scrolled arms, inlaid with lines of light-colored woods and with a turned rosette. Seat and back in old red velvet with red silk fringe. Velvet-covered cushion.

394—Fifteenth Century Italian Walnut "Dante" Chair

Curved arm supports and legs, with an inlaid medallion at the intersection. The tops of the rosette-carved and scrolled arms, the leg fronts, and base-rails are all inlaid with lines of light-colored wood. Seat and back in old leather with a small leather-covered pillow.

395—Fifteenth Century Italian Walnut "Dante" Chair

Curved arm supports and legs, with an inlaid medallion at the intersection. The upper surfaces of the rosette-carved and scrolled arms, the leg fronts and the base-rails are inlaid with lines of light-colored wood. The seat and back in old yellow velvet, with yellow silk fringe.

396—Fifteenth Century Italian Walnut "Dante" Chair

Curved arm supports and legs, with carved rosette at the intersection and on the scrolls of the arms. Seats and back in old red velvet, the back embroidered in silver cord with a diapered pattern of curved lines. Red silk fringe, and small velvet-covered cushion.



397—Two Sixteenth Century Italian Walnut Leather-covered Armchairs

High square backs, with small carved gilt finials. Straight chamfered arms on square supports, straight square legs and square side-rails. Covered with old leather, the backs tooled and gilded in a design of a central quatrefoiled medallion with smaller leaf-shaped medallions in the angles. Secured with large brass-headed nails and finished with a deep knotted fringe of red silk.

398—Two Sixteenth Century Italian Walnut Leather-covered Armchairs

Similar to the preceding.

399—Three Sixteenth Century Italian Beechwood "Savonarola" Chairs

Curved sides and legs, formed of seven square interlacing supports pivoted so as to fold. Straight arms and base-rails. The fronts of arms and legs have incised fluted and rosetted designs and the shaped back a similar incised ornamentation.

400—Three Sixteenth Century Italian Beechwood "Savonarola" Chairs

Curved sides and legs of eight interlacing square supports pivoted so as to fold. Straight arms and base-rails and shaped backs, with an incised design of stars and circles.

401—Sixteenth Century Italian Walnut "Savonarola" Chair

Curved sides and legs of eight square interlacing supports pivoted so as to fold, and with straight arms carved with designs of stars and with rosetted and scrolled ends. Shaped back, with incised shield.

402—Sixteenth Century Italian Walnut "Savonarola" Chair

Similar to the preceding.

403—Sixteenth Century Italian Walnut "Savonarola" Chair
Curved sides and legs of nine square interlacing supports pivoted so as to fold, and with straight arms, the scrolled ends of which are carved with rosettes. Shaped back, with incised shield.

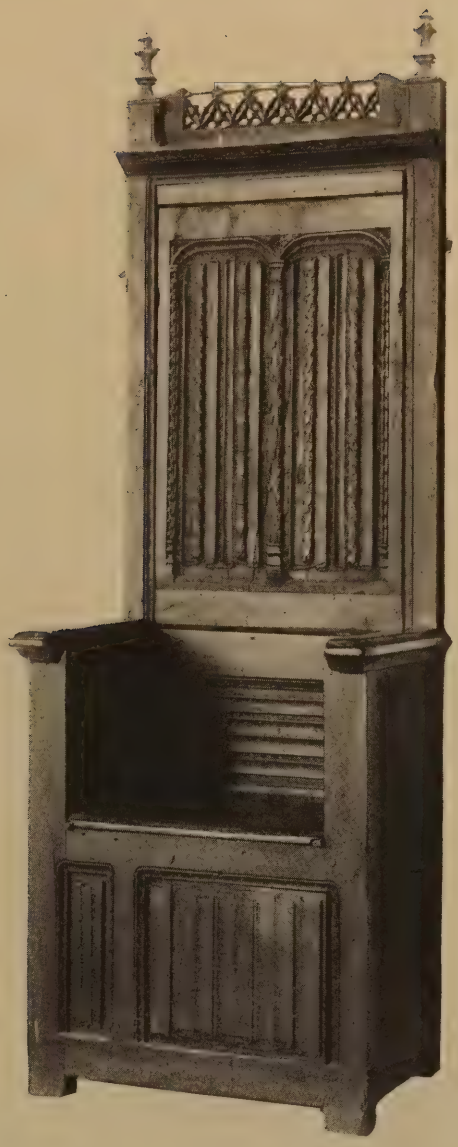
404—Sixteenth Century Italian Walnut "Savonarola" Chair
Similar to the preceding.

405—Sixteenth Century Italian Walnut "Savonarola" Chair
Curved sides and legs of nine square interlacing supports pivoted so as to fold. The straight arms end in turned and carved balls and the shaped back has an incised shield and initials in the center.

406—Sixteenth Century Italian Walnut "Savonarola" Chair
Similar to the preceding, but without shield.

407—Sixteenth Century Italian Walnut "Dante" Chair
Curved arm supports and legs, with turned rosette at the intersection. Scrolled arms with carved rosettes and base-rails ending in lions' paws. Seat and back in old red velvet with red silk fringe.

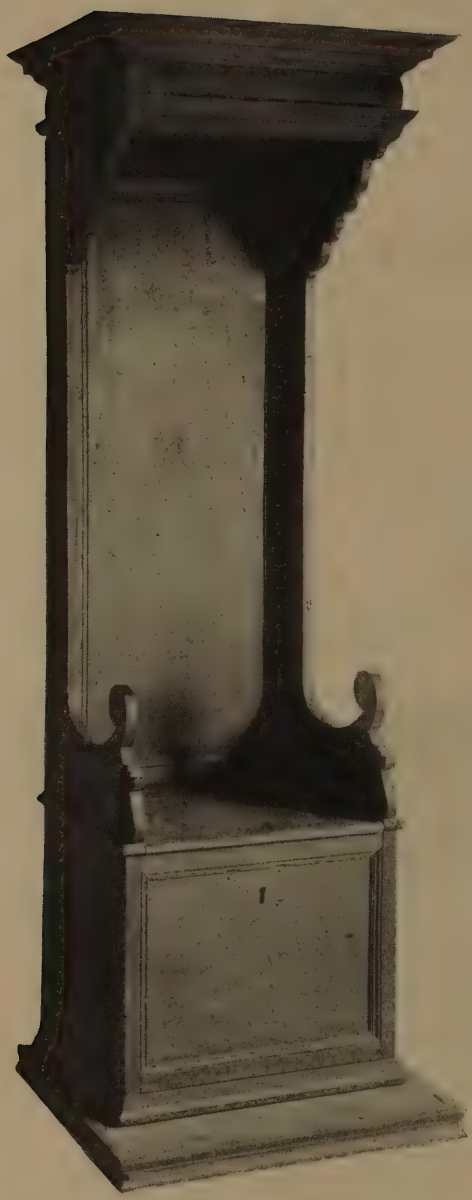
408—Fifteenth Century Italian Walnut "Dante" Chair
Curved arm supports and legs with scrolled arms. The seat and back in old red velvet with red silk fringe. Velvet-covered cushion.



409—Fifteenth Century French High-backed Chair

High back, with molded cornice surmounted by a pierced and carved cresting of Gothic tracery and by two square vase-shaped finials. The back is carved in the form of an arcading of two flat Gothic arches enclosing linen fold panels enriched with carving. The back of the seat proper is paneled in a similar fashion, while the seat front is divided into two unequal line fold panels. The straight flat arms are molded. The high back is so arranged as to fall forward, converting the chair into a temporary table.

Height, 7 feet 2 inches; width, 2 feet 3½ inches.



410—Fifteenth Century Italian Walnut Canopied State Chair

High paneled and canopied back; the canopy surmounted by a molded cornice and carved frieze and supported by two shaped bracketings which are continued down the sides so as to form two scroll-shaped arms to the seat. The latter is square and formed as a box with paneled front and molded foot standing upon a projecting shallow molded base.

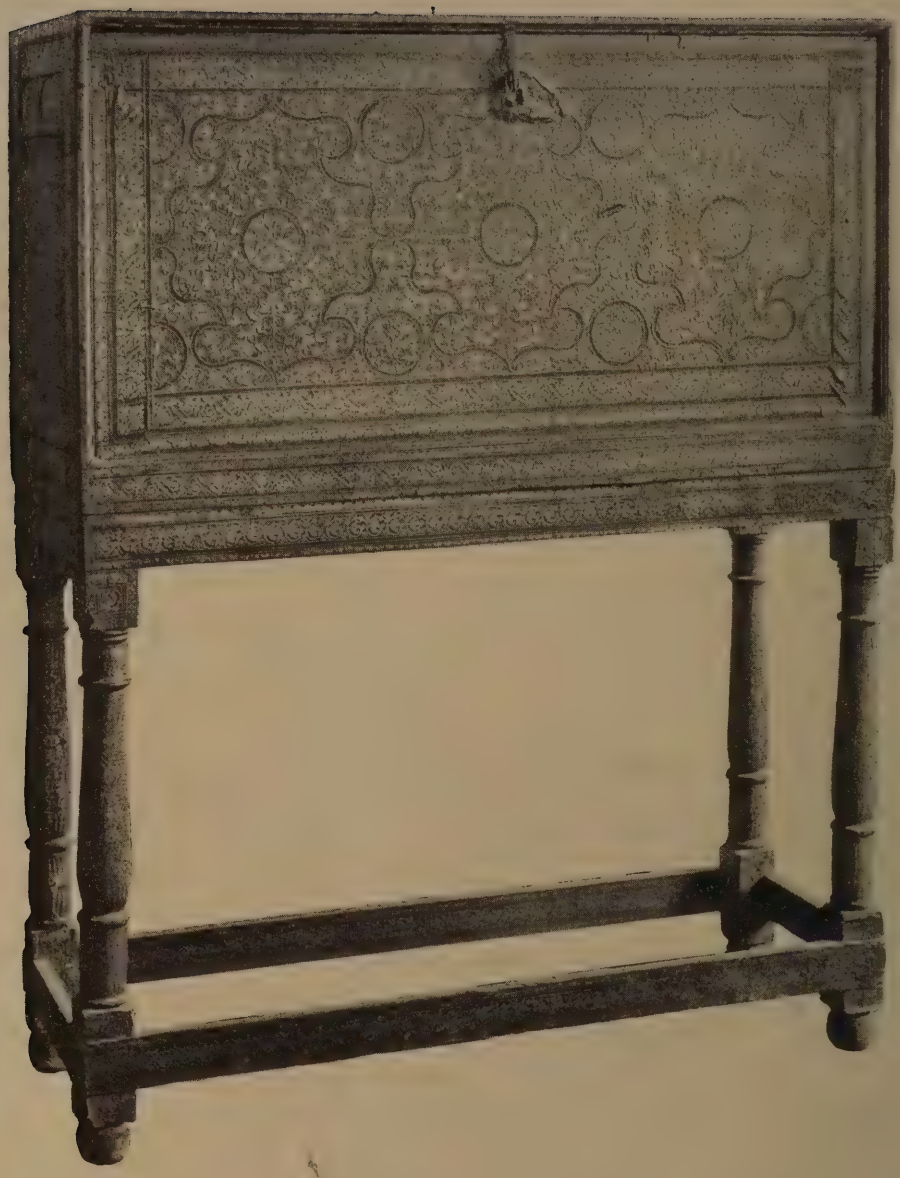
Height, 7 *feet; width,* 2 *feet* 6 *inches; depth,* 1 *foot* 10 *inches.*



411—Sixteenth Century Florentine Walnut Cabinet

Rectangular shape. Below a molded cornice enriched with egg and dart carving is a deep frieze divided into six square panels by seven carved brackets, the center one of which represents the arms of the Capponi family supported by two *putti,* while the others, and two brackets at each side, are carved with heads of Roman Emperors in high relief. Below, the cabinet is closed by an elaborately carved fall front and flanked at each front angle by two carved allegorical figures, one over the other, supported on carved cherubim brackets, the sides being flanked by similar figures. The interior, revealed by the fall front, is divided into three compartments with hinged doors richly carved with arches and caryatid figures, and five drawers with panel fronts and swinging bronze ring handles. The cabinet stands on a molded base. The hasp and lock are wrought iron and the carved decoration is relieved by gilding.

Height, 2 *feet* 9½ *inches; width,* 2 *feet,* 7½ *inches; depth,* 1 *foot* 3½ *inches.*



412—Sixteenth Century Venetian Tooled Leather-covered Fall-front Cabinet

Rectangular shape. Oblong fall-front coffer, upon a stand with four turned legs, both sections being entirely covered with tooled leather. The leather of the fall-front sides and top is decorated with panels enclosed by sunken lines, of an elaborate tooled, gilded and colored arabesque patterning on a red ground of floral scrolls and geometrical interlacements, while below is a broad band of similar decoration. The hinged front, which is secured with a wrought-iron hasp and key, falls forward so as



No. 412. Sixteenth Century Venetian Tooled Leather-covered Fall-front Cabinet (Open)

to expose the interior fitted as a nest of fifteen drawers of various sizes and a central compartment the front of which is decorated in tooled, gilded and painted leather with a subject of the marriage by a vestmented bishop of a young man and woman in sixteenth century costume. This central panel is flanked by figures of Archangels and the fronts of the other drawers depict scenes in the life of the young couple, and symbolic subjects, all in tooled, gilded and painted leather. The knobs of the drawers are of leather, rosetted and gilded. The inner surface of the front is decorated with two oval panels surrounded by arabesques and occupied by symbolic subjects of youthful lovers and their attendants in semi-classical costumes. The top of the stand is decorated to match the base of the coffer; the turned legs, of baluster design, are covered with leather tooled in an arabesque patterning, and the front, back and side rails are square.

Height, 4 feet 7 inches; length, 3 feet 8 inches; width, 1 foot 4 inches.

413—Sixteenth Century Florentine Walnut Center Table, known as the "Vasari" Table

Oblong top of exceptional thickness, on four heavy square pillar legs with voluted consoles at the angles festooned with garlands of fruits and leaves. These consoles end in lions' paws which rest on shaped and molded bases. The plain shallow molded apron is supported by voluted modillion brackets projecting on each side of the pillar legs. The side and end rails are square and uncarved.

Height, 2 feet 7¾ inches; length, 4 feet 7 inches; width, 3 feet 2¼ inches.

(*Illustrated*)

Note: This table is of unusual interest, owing not only to the admirable character of its design and its unusual state of preservation, but also to the fact that tradition assigns its designs to Giorgio Vasari, the sixteenth century historian and writer of the celebrated "Lives of the Painters."



No. 413. Sixteenth Century Florentine Walnut Center Table, known as the "Vasari" Table



★414—Fiteenth Century Florentine Walnut Pedestal Table

Rectangular top, with apron divided into three molded and sunk panels of which the center one forms a drawer with a wooden knob. Supported on a square paneled and molded pedestal formed in two divisions and resting upon a large square molded base. The top is inlaid in light-colored woods in a bold geometrical design.

Height, 31½ inches; width, 46½ inches; length, 46½ inches.

Note: Upon this interesting table, which comes from the Palazzo of the Martelli family of Florence, the famous Donatello Bust, now in Philadelphia, stood for at least a generation.



415—Fifteenth Century Genoese Walnut Side Table

Oblong top, with apron carved on three sides with masks and scrollings, the front being divided into two drawers with knobs projecting from carved masks in the center. Separating the drawers, and at each corner, is an angel's head. Below the apron, at each of the front angles, is a turned pendant. The table is supported at either end by two turned columns of baluster design, and by a longitudinal arcade of three similar columns. These columns stand upon a longitudinal base whose sloping sides are carved with scrolls and masks; this base is upheld by two couchant lions.

Height, 2 feet 11½ inches; length, 4 feet 1½ inches; width, 2 feet 6¾ inches.



416—Sixteenth Century Italian Walnut Cradle

Rectangular shape, on carved rockers. The sides and end have a molded cornice richly carved in a rosetted pattern and a molded base carved in an egg and dart design. Between these the sides and end are carved in a design of circular medallions enclosing carvings of the signs of the Zodiac, and the half-moon, coat-of-arms of the Strozzi family. The high head-board is of semicircular shape, carved with a shield of the Strozzi coat-of-arms and with a cross and a coronet. The shaped foot-board is carved with scrolls and the semicircular voluted rockers are carved with grotesque masks.

Height, 3 *feet; length,* 3 *feet* 3 *inches; width,* 2 *feet* 1 *inch.*



417—Sixteenth Century Florentine Walnut Cradle

Rectangular shape. The molded edge is carved in an egg and dart pattern and is dentelled; the straight sides of the body are decorated with carved oval raised medallions with gilded floriated terminations. The incurved underbody is carved with bold gadroonings enclosing at the centers a carved acanthus leaf, and with carved acanthus leaves at the angles. The scrolled supports have carved fronts and the molded rockers are also carved. The head-board is square, paneled with a molded border, and occupied with a rich carving of a scrolled escutcheon having the coat-of-arms of the Salviati family of Florence.

Height, 3 feet 2½ inches; length, 4 feet; width, 2 feet.

★418—Sixteenth Century Italian Walnut Hanging Hatrack

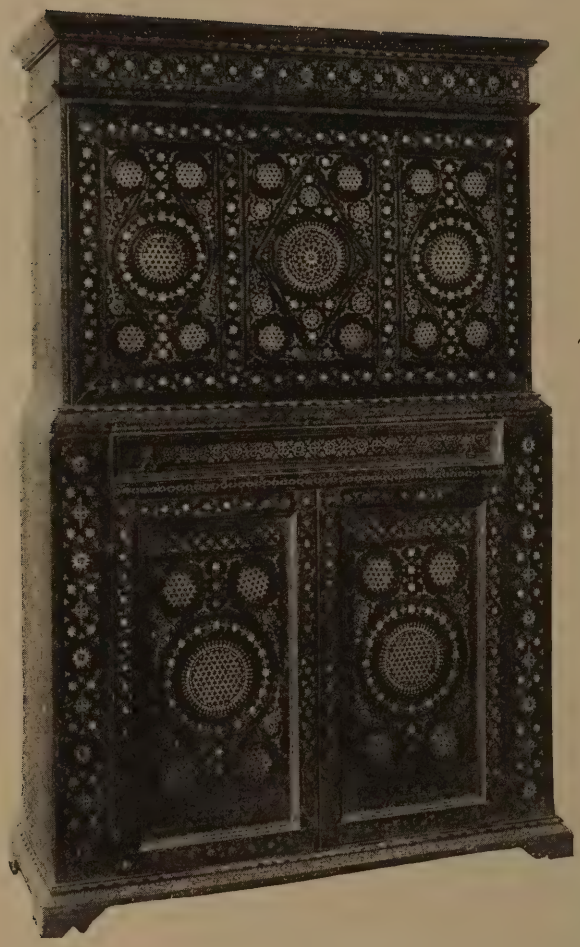
Rectangular shape. Projecting canopy, with molded cornice, inlaid frieze and apron formed as a series of Gothic pointed and trefoiled arches with molded pendants, carved trefoil spandrels and supported at the side by two shaped carved and pierced brackets of a scrolled leaf design. The back, under the sloping roof of the canopy, is divided into six molded panels, the lower one being square and enclosing diagonal molded squares of inlay with carved Gothic leaves occupying the angles. Above is a row of six turned wooden hatpegs, and the molded base has a plinth with a long narrow molded and inlaid panel.

Height, 3 *feet* 3¼ *inches; width*, 4 *feet* 7¼ *inches.*

(*Illustrated*)



★No. 418. Sixteenth Century Italian Walnut Hanging Hatrack



419—Fifteenth Century Italian Inlaid Walnut Writing Cabinet

Rectangular shape, divided horizontally into two portions and completely inlaid with ivory in the so-called "Certosino" work. The fall front of the upper part, inlaid with circular medallions and borders of a geometrical patterning, gives access to the interior, divided into two compartments with hinged doors and two drawers. The lower part is divided into one long drawer with a single sunken panel and a cupboard with two hinged doors inlaid to correspond with the fall front.

Height, 5 feet 2½ inches; width, 3 feet 1½ inches.



420—Sixteenth Century Ligurian Walnut Cabinet

Rectangular shape, divided horizontally into two parts. The upper part, with deep molded cornice, is arranged into two cupboards with hinged raised panel doors decorated in painted chiaroscuro work, with shaped bronze keyhole escutcheons, and separated by three pilaster-like panels richly carved, in a design of scrolled strapwork and oval medallions. The lower portion, separated by a heavy molding, is arranged into two drawers above, their fronts carved to correspond with carved fronts and bronze swinging ring handles and two cupboards below with raised panel fronts. These and the drawers are separated by three pilaster-panels carved with scrolled strapwork and laurel-leaf pendants. Below is a plinth with paneled front, a molded base, and ball feet.

Height, 5 *feet* 7 *inches; width,* 4 *feet* 2 *inches; depth,* 1 *foot* 10 *inches.*



421—Fourteenth Century Venetian Gothic Walnut Credence

Rectangular shape. Oblong chest, standing upon four straight legs. The upper portion, with shallow molded cornice, is divided, as to the front, into four panels of which the two larger ones are the fronts of hinged doors. The divisions between these panels are molded and the panels themselves are occupied with elaborately carved flamboyant, or Late Gothic tracery, the stiles of the two center ones being inlaid. Below is a shaped apron, with a molded pendant in the center, formed of two oblong panels filled with Gothic tracery. The ends have large linen fold panels, the straight legs are square, as are the front and end rails. The lock fronts of the two doors are of iron wrought in an arcaded and floriated patterning.

Height, 4 *feet* 5 *inches; width,* 4 *feet* 9 *inches; depth,* 1 *foot* 8 *inches.*



No. 422. Early Fifteenth Century Florentine Inlaid Walnut Chest

422—Early Fifteenth Century Florentine Inlaid Walnut Chest

Rectangular shape, with molded hinged lid. The front is divided into four molded panels, the horizontal and vertical stiles separating which are inlaid in lighter-colored woods with a bold patterning of scrolled oak leaves. The panels are occupied by carved laurel-leaf wreaths, enclose rich diapered patternings, and the spandrels of the corners are filled with carved rosettes and leaves. The base is molded and there is a wrought-iron hasp.

Height, 2 *feet* ¾ *inch; length*, 6 *feet* 4 *inches; depth*, 1 *foot* 9¾ *inches.*

(*Illustrated*)

423—Early Fifteenth Century Florentine Inlaid Walnut Chest

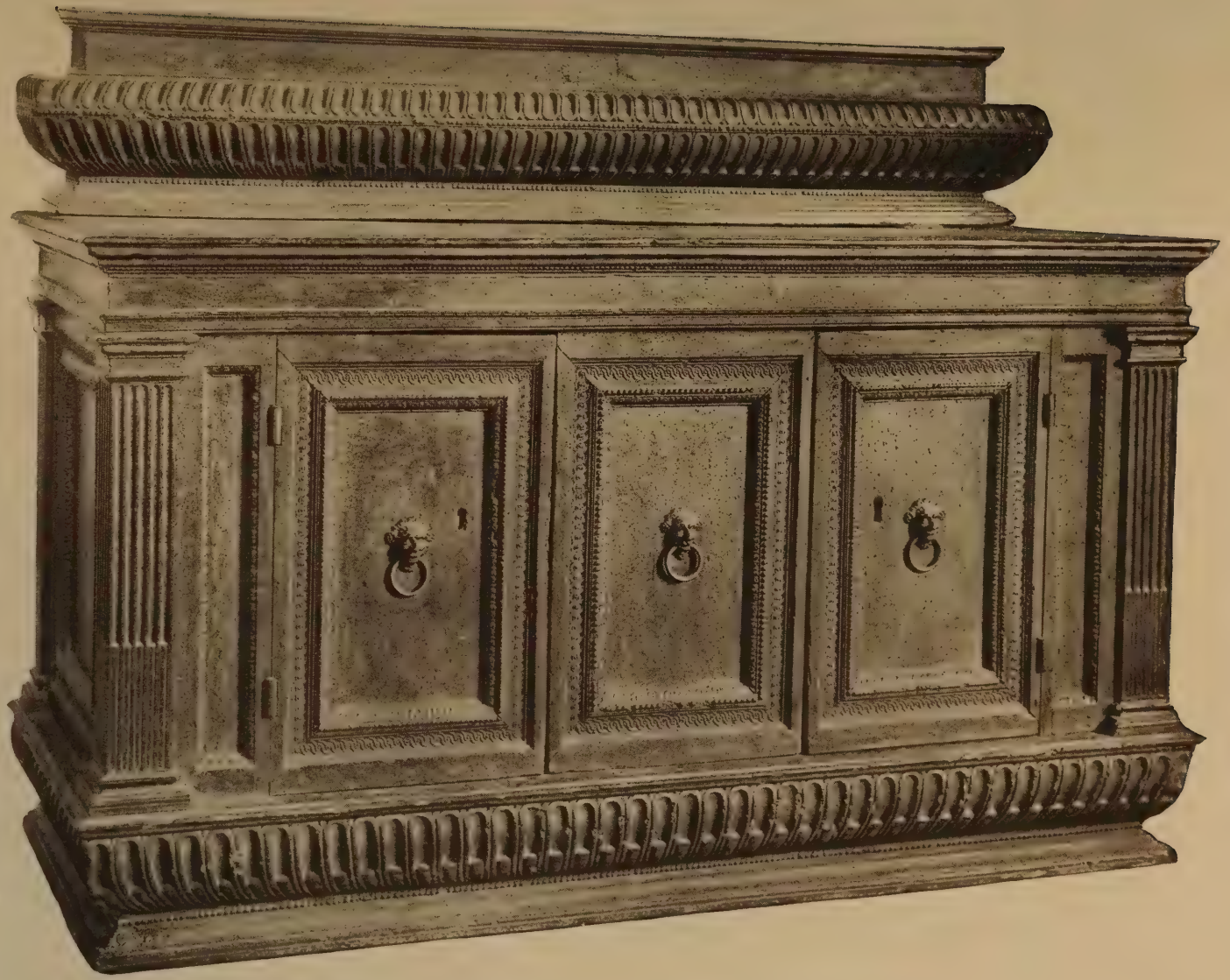
Similar to the preceding.

424—Sixteenth Century Sienese Walnut Cabinet

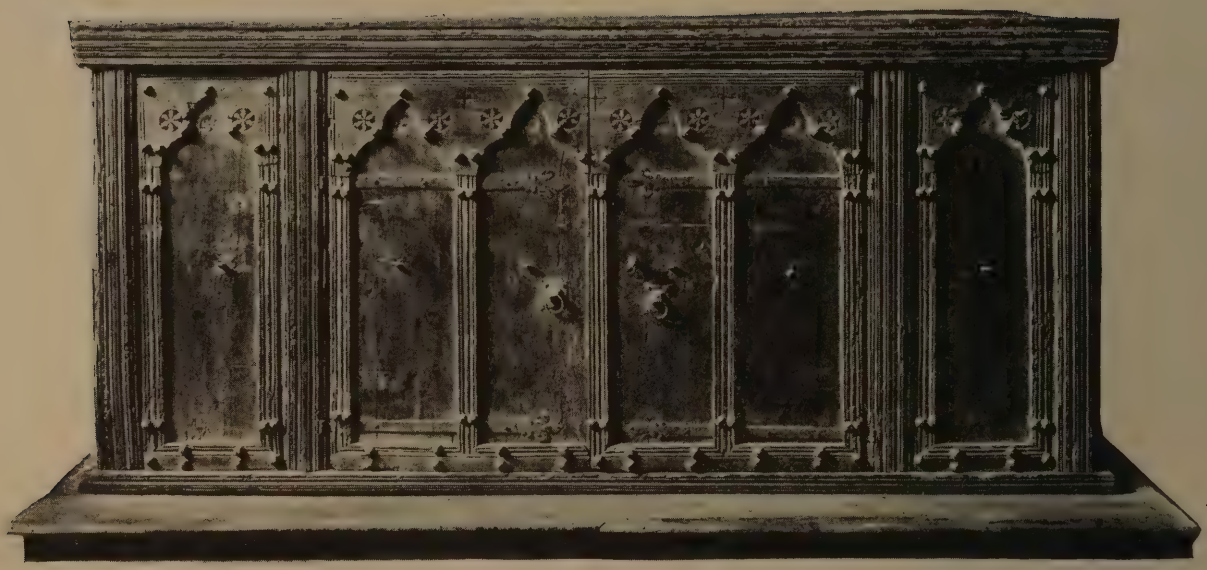
Rectangular shape, with heavy molded back, carved with flutings. The front is flanked by two fluted and astragalled pilasters supporting a frieze and a molded cornice, and is divided into three raised paneled doors with carved moldings and carved masks in their centers holding bronze rings and flanked by sunken molded panels. The incurved molded base is enriched with flutings and astragals.

Height, 4 *feet* 6 *inches; length*, 6 *feet.*

(*Illustrated*)



No. 424. Sixteenth Century Sienese Walnut Cabinet



425—Fourteenth Century Umbrian Gothic Chest

Rectangular shape. Oblong top, with molded edges. The front is divided by vertical molded stiles into three unequal divisions and is enriched with a sunken Gothic arcading of six arches formed of straight molded pilasters supporting trefoiled pointed arches with carved circular rosettes in the spandrels. The central division of four arches forms two hinged doors, with wrought-iron strap hinges. Swinging ring handles and locks. The front is studded with heavy wrought-iron nails and the chest stands upon a molded platform base.

Height, 3 *feet* 3 *inches; length*, 6 *feet* 8¾ *inches; depth*, 2 *feet* 8 *inches.*



426—Fifteenth Century Italian (Emilian) Walnut Cabinet

Oblong-shaped, with heavy wooden top with plain edge. The body is divided into two divisions by six Doric pilasters grouped in three pairs with a molded cornice, frieze and molded base supported by four carved couchant lions, and a pedestal carved with masks. The frieze is divided into two large and three small drawers, with paneled fronts and wooden knobs; the body into two cupboards, with paneled fronts and wooden knobs. At the ends are two large bronze drop handles.

Height, 3 *feet* 5 *inches; length,* 7 *feet* 6 *inches; depth,* 2 *feet* 8 *inches.*

★427—Sixteenth Century Umbrian Walnut Center Table

Square top, with molded edge and incurved apron carved with bold gadroonings and fitted with a drawer with turned wooden knob. This top is supported on a central pedestal of columnar form richly carved with acanthus leaves and by four caryatid figures of youths, the lower parts of their bodies carved with acanthus leaves and terminating in goats' hoofs. These rest upon a deep molded square base, with incurved side supported by feet carved as lions' paws. Invested with a fine patina.

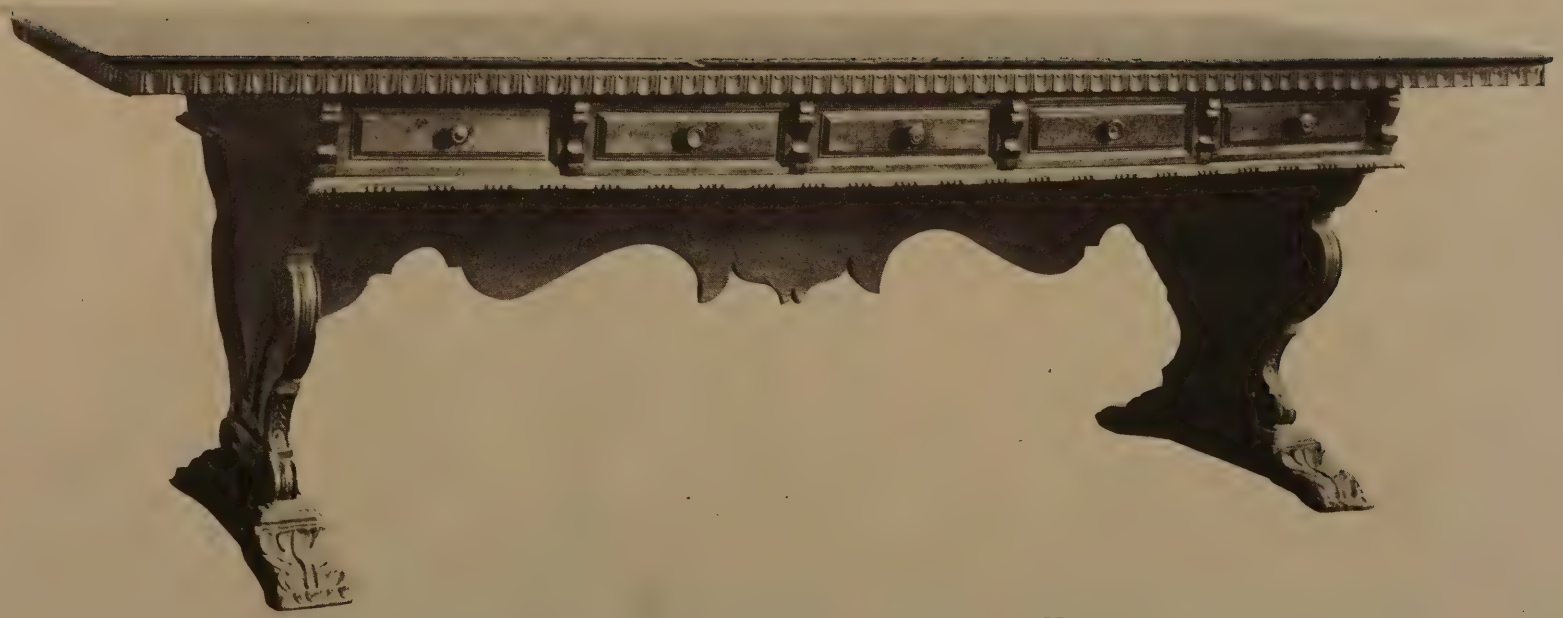
Height, 2 *feet* 8½ *inches; length,* 3 *feet* 7¼ *inches; width,* 3 *feet* 3½ *inches.*

(*Illustrated*)

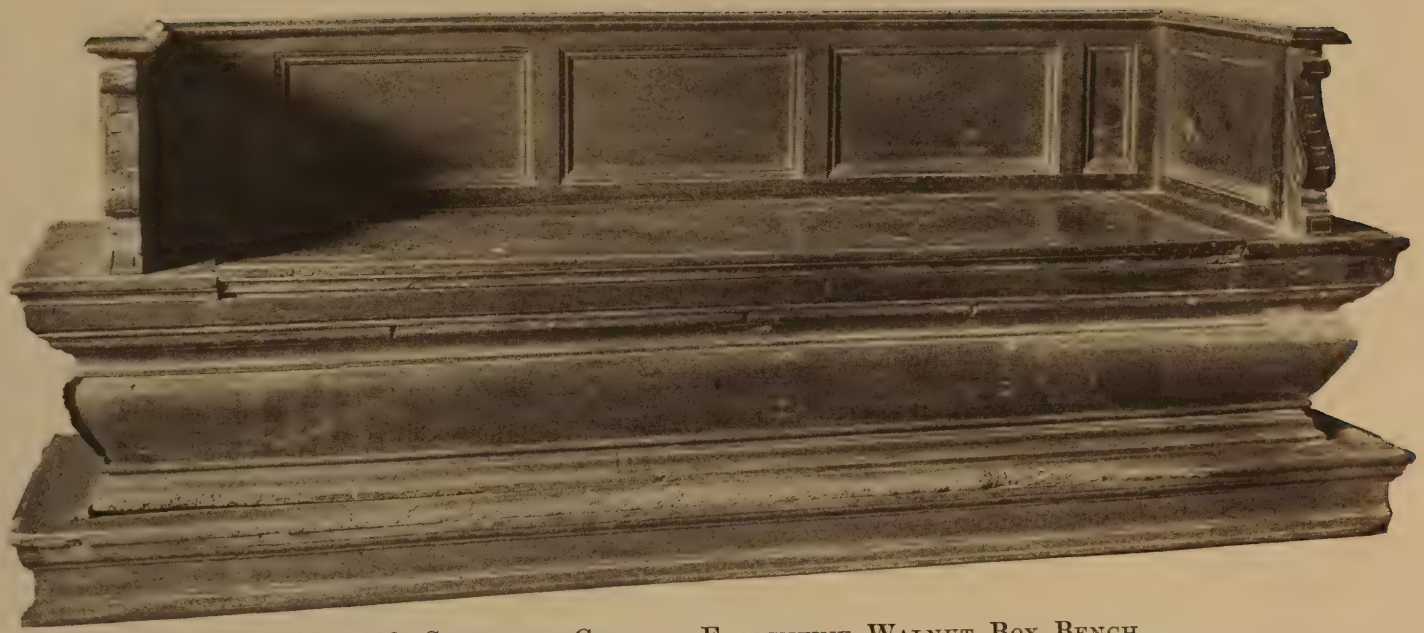
Note: So exquisite is the almost jewel-like finish of this piece and so unusual its design that the latter has been attributed to Pinturicchio.



★No. 427. Sixteenth Century Umbrian Walnut Center Table



No. 428. Sixteenth Century Paduan Walnut Table



No. 429. Sixteenth Century Florentine Walnut Box Bench

428—Sixteenth Century Paduan Walnut Table

Oblong top, with molded edge enriched with a carved egg-and-dart patterning. The apron is divided, front and back, into five drawers with paneled fronts separated by shaped brackets, resting upon a beaded molding. The ends of the apron are paneled. The table is supported at either end by a lyre-shaped leg carved with volutes and resting upon a transverse molded base-rail carved at the ends with acanthus leaves. There is a shaped longitudinal brace.

Height, 3 feet 2 inches; length, 9 feet 5 inches; width, 3 feet 4 inches.

(*Illustrated*)

429—Sixteenth Century Florentine Walnut Box Bench

Rectangular shape. The paneled back and arms are surmounted by a molded ledge and the latter end in front with voluted console-shaped brackets. The projecting seat is fitted as a chest with a hinged lid, is molded and incurves to a molded base. The whole stands on a molded platform base.

Height, 3 feet 3¼ inches; length, 8 feet 5¾ inches; depth, 2 feet 4¼ inches.

(*Illustrated*)

430—Sixteenth Century Florentine Inlaid Walnut Bench

Rectangular shape. The back, with molded cornice and an inlaid frieze, is divided by six molded stiles into five molded panels inlaid with diamond-shaped interlacements. The seat is of box form, with two hinged lids, the front divided into five panels with borderings inlaid in a twisted ribbon pattern. The projecting base is molded.

Height, 4 *feet* 1½ *inches; length*, 9 *feet* 10½ *inches; depth*, 1 *foot* 8¼ *inches.*

(*Illustrated*)

431—Sixteenth Century Florentine Inlaid Walnut Bench

Similar to the preceding.

432—Sixteenth Century Italian State Bench

Rectangular shape. The back, with molded cornice, is surmounted by a beautifully carved pediment consisting of two voluted scrollings supporting two recumbent figures of nude women supporting between them a festoon of drapery which falls in front of a shaped and molded pedestal supporting a festooned and scrolled urn-shaped vase carved with a coat-of-arms of the Orsini family. The solid arms have scrolled, voluted and acanthus-leaf carved fronts and seat of incurved sarcophagus shape flanked by projecting heart-shaped voluted pilasters enclosing carved grotesque masks, which break the lines of the molded cornice and base. The back of the seat is framed with a molded stile following the seat-lines at the sides. The whole stands upon a molded platform base.

Height, 4 *feet* 11 *inches; length*, 7 *feet* 3¾ *inches; width*, 2 *feet* ¾ *inch.*

(*Illustrated*)

Note: The design of this magnificent bench has been confidently attributed to Gian Bologna.



No. 430. Sixteenth Century Florentine Inlaid Walnut Bench



No. 432. Sixteenth Century Italian State Bench

★433—Sixteenth Century Florentine Carved Walnut Bench

The rectangular back is surmounted by an elaborately carved pediment consisting of a central scrolled sphinx head from which festoons of drapery depend and are caught by two grotesque masks which form the carved sides. These are flanked by two festooned vases from which "flames" issue. The back of the seat is paneled, the center panel being occupied by a carved heavily scrolled rosette. The lyre-shaped pedestal arms are carved in the fronts with scrolls and oval cartouches bearing the arms of the Antinori family. The seat is molded and fluted, and the portion which incurves to the molded base is carved with voluted ribbings meeting in a grotesque mask. The whole stands on a molded and fluted platform base.

Height, 5 feet 5 inches; length, 9 feet 4¾ inches; depth, 2 feet 5½ inches.

(*Illustrated*)



★No. 433. Sixteenth Century Florentine Carved Walnut Bench

434—Fifteenth Century Florentine Inlaid Walnut Guard-house Bench

Rectangular shape. The straight back is paneled and inlaid, as are also the inner surfaces of the straight pedestal arms. The fronts of these are formed as Ionic pilasters, with carved capitals and shafts inlaid with panels of interlacing design. The front of the seat is inlaid in panel form. On a molded platform base. Arranged so as to be converted into a bed for a soldier's use.

Height, 3 *feet* 2¼ *inches; length*, 10 *feet* 1¾ *inches; width*, 2 *feet* 9½ *inches.*

(*Illustrated*)

435—Two Fifteenth Century Florentine Walnut Benches

Rectangular shape. The friezes of the molded seats are inlaid in light-colored woods with a diapered design of interlacing crescents (the arms of the Strozzi family). These seats are supported by three shaped and scrolled legs richly carved with animals, foliage and the three Strozzi crescents, and terminate in lions' paw feet.

Height, each, 1 *foot* 11½ *inches; lengths*, 10 *feet* 9 *inches and* 9 *feet* 3 *inches; width, each*, 1 *foot* 5½ *inches.*

(*Illustrated*)

Note: These benches were designed by Benedetto da Majano, the architect of the famous Strozzi family in Florence.



No. 434. Fifteenth Century Florentine Inlaid Walnut Guardhouse Bench
No. 435. Two Fifteenth Century Florentine Walnut Benches

436—Fifteenth Century Florentine Walnut Large Cabinet

Rectangular shape, with molded cornice, deep frieze and splayed angles. The front is divided by pilaster-like molded panels into three hinged doors with paneled fronts inlaid with lighter-colored woods in geometrical patternings. The splayed angles are also inlaid. Molded base.

Height, 3 *feet* 3¾ *inches; length*, 11 *feet* 2½ *inches; depth*, 2 *feet* 6¼ *inches.*

437—Fifteenth Century Italian Walnut Large Throne

Rectangular shape. The high back, with molded cornice enriched with small dentels and egg and tongue and bead and reel carvings, with a deep frieze inlaid with an elaborate pattern of bold scrollings, is supported by four composite Corinthian pilasters with richly carved capitals, paneled shafts and molded bases. These divide the back into three oblong molded panels, which are repeated below at the back of the seat proper. The paneled straight arms are capped with carved and molded tops, and their fronts are paneled, as is also the seat front. There is a molded base with a plinth, and the whole stands upon a molded platform base.

Height, 9 *feet* 2¼ *inches; width*, 9 *feet* 5½ *inches; depth*, 2 *feet* 9 *inches.*

(*Illustrated*)



No. 437. Fifteenth Century Italian Walnut Large Throne

★438—Fifteenth Century Florentine Carved and Gilded Cassone, or Marriage Coffer

Oblong shape. The hinged lid, with flat top and sloping sides, shows traces of having been painted in tempera in a scrolled patterning in various colors. The front is decorated with raised figures of "pastille" composition on a gilded ground, diapered with incised circles and dotted scrolls, and with leaves and flowers in low relief. In the center four female figures in classic robes represent Temperance, Strength, Justice and Prudence, each holding her respective symbols. These are flanked by candelabra on square molded pedestals and by shields painted, in tempera, with armorial bearings of a rampant lion and six eagles "displayed." On the left are two centaurs fighting with clubs, and on the left the centaur Nessus carrying off Dejanira. The cassone stands on four shaped and bracketed front feet with Medusa heads and scrollings in high relief and gilded, and the ends are decorated with medallions enclosed within circular floral garlands painted in tempera.

Height, 2 *feet* 9 *inches; length*, 5 *feet* 10 *inches; width*, 2 *feet* 3 *inches.*

(*Illustrated*)



★No. 438. Fifteenth Century Florentine Carved and Gilded Cassone, or Marriage Coffer

★439—Fifteenth Century Florentine Painted and Gilded Cassone, or Marriage Coffer

Sarcophagus-shaped, with hinged molded and domed lid. The front is decorated in raised and painted "pastille" or composition work, on a gold background, with an allegorical subject of "Bacchus and Ariadne" in a triumphal car drawn by winged Gryphons urged on by a youthful Bacchante. They are preceded by a procession headed by Pan playing his pipes and composed of Satyrs and Fauns. This subject is flanked by two winged sphinxes, holding small shields in red with gold crossbars. Above and below the panel are moldings enriched by bands of raised rosettes and leaf ornamentations in gold on a blue ground. The base is molded.

Height, 3 *feet* 3¼ *inches; length*, 6 *feet* 5¾ *inches; depth*, 2 *feet* 7½ *inches.*

(*Illustrated*)

Note: The design of this cassone is attributed to Pollaiuolo (1429-1496).



★No. 439. Fifteenth Century Florentine Painted and Gilded Cassone, or Marriage Coffer

Theresa M.

440—Fifteenth Century Florentine Painted and Gilded Cassone, or Marriage Coffer

Sarcophagus-shaped, with hinged molded and domed lid. The front is decorated in raised and painted "pastille" or composition work, on a gold background with an allegorical subject of "The Rape of Proserpine." Pluto is seen seizing Proserpine in his arms, while her maidens flee lamenting. On the right stands Pluto's chariot, drawn by two horses and attended by demons blowing trumpets. In the background is a landscape with trees. This subject is flanked by two winged sphinxes, holding small shields in red with gold crossbars. Above and below the panel are moldings enriched by bands of raised rosettes and leaf ornamentations in gold on a blue ground. The base is molded.

Height, 3 *feet* 2½ *inches; length,* 6 *feet* 5¾ *inches; depth,* 2 *feet* 7½ *inches.*

(*Illustrated*)

Note: The design of this cassone is attributed to Pollaiuolo (1429-1496).

441—Sixteenth Century North Italian Walnut Center Table

Oblong plain top, with two draw-leaves, on deep apron inlaid in lighter-colored woods, with lozenge-shaped medallions, separated by carved voluted modillion-shaped brackets which rest on molding carved in an imbricated pattern. At the four angles of this apron are turned ball pendants and at either end square baluster-shaped legs richly carved with acanthus leaves and resting on a heavy molded longitudinal brace enriched with a paneled guilloche pattern and applied spindles and supporting an arcade of four turned squat pear-shaped columns and two half-columns with scrolled arches. This brace is finished beneath with a pierced honeysuckle carved and voluted apron, and at the ends by square dies carved with masks, and rests upon two transverse supports carved with volutes and detached acanthus-leaf bracketings.

Height, 2 *feet* 9½ *inches; length,* 5 *feet* 5½ *inches; width,* 3 *feet* 3½ *inches.*

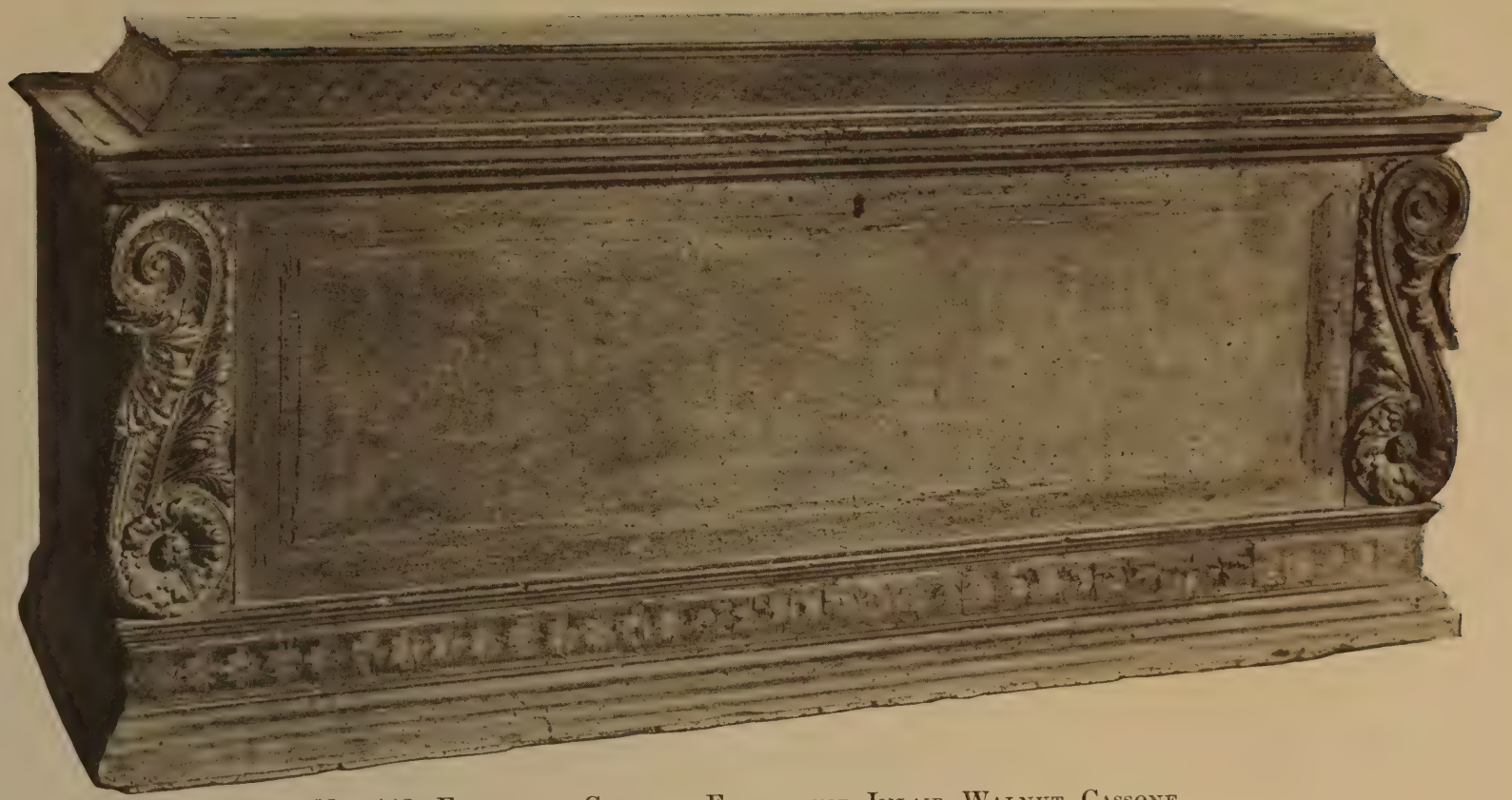
(*Illustrated*)



No. 440. Fifteenth Century Florentine Painted and Gilded Cassone, or Marriage Coffer



No. 441. Sixteenth Century North Italian Walnut Center Table



No. 442. Fifteenth Century Florentine Inlaid Walnut Cassone

442—Fifteenth Century Florentine Inlaid Walnut Cassone

Rectangular shape. The domed and molded hinged lid is inlaid in lighter-colored woods with a geometrical patterning. The front is formed as a molded panel surrounded by bands of inlay; the front angles are supported by two double voluted, rosetted and acanthus-leaf carved consoles and the plinth of the molded base is inlaid with a patterning of geometrical medallions.

Height, 2 feet 11½ inches; length, 6 feet 8 inches; width, 2 feet 4¼ inches.

(*Illustrated*)

443—Fifteenth Century Florentine Inlaid Walnut Cassone

Rectangular shape. The domed and molded hinged lid is inlaid in lighter-colored woods with a geometrical patterning. The front is formed as a molded panel surrounded by bands of inlay; the front angles are supported by two double voluted, rosetted acanthus-leaf carved consoles and the plinth of the molded base is inlaid with a patterning of geometrical medallions.

Height, 2 feet 11½ inches; length, 6 feet 8 inches; width, 2 feet 4¼ inches.

444—Sixteenth Century Florentine Walnut Draw Table

Plain oblong top, with two drawer leaves. The apron is curved and carved with bold gadroonings, with acanthus leaves at the angles and the centers of the sides and ends. The two heavy legs are lyre-shaped and richly carved in a design of three caryatid figures. That in the center, with a woman's face and breast, terminates in voluted feet and is surrounded by a festoon of fruits and leaves, while those at the side have grotesque heads, and terminate in large ball and lions' paw feet, the lower parts being formed of scrolled and acanthus-leaf carved brackets. The heavy molded base-rails are carved with winged grotesque masks flanked by voluted acanthus-leaf carved ends. The broad horizontal brace is molded and fluted and supports a central figure-shaped, scrolled and voluted bracket ending in lions' paw feet. This is flanked by two half brackets of similar design.

Height, 38 inches; length, 60 inches; width, 36 inches.

(*Illustrated*)



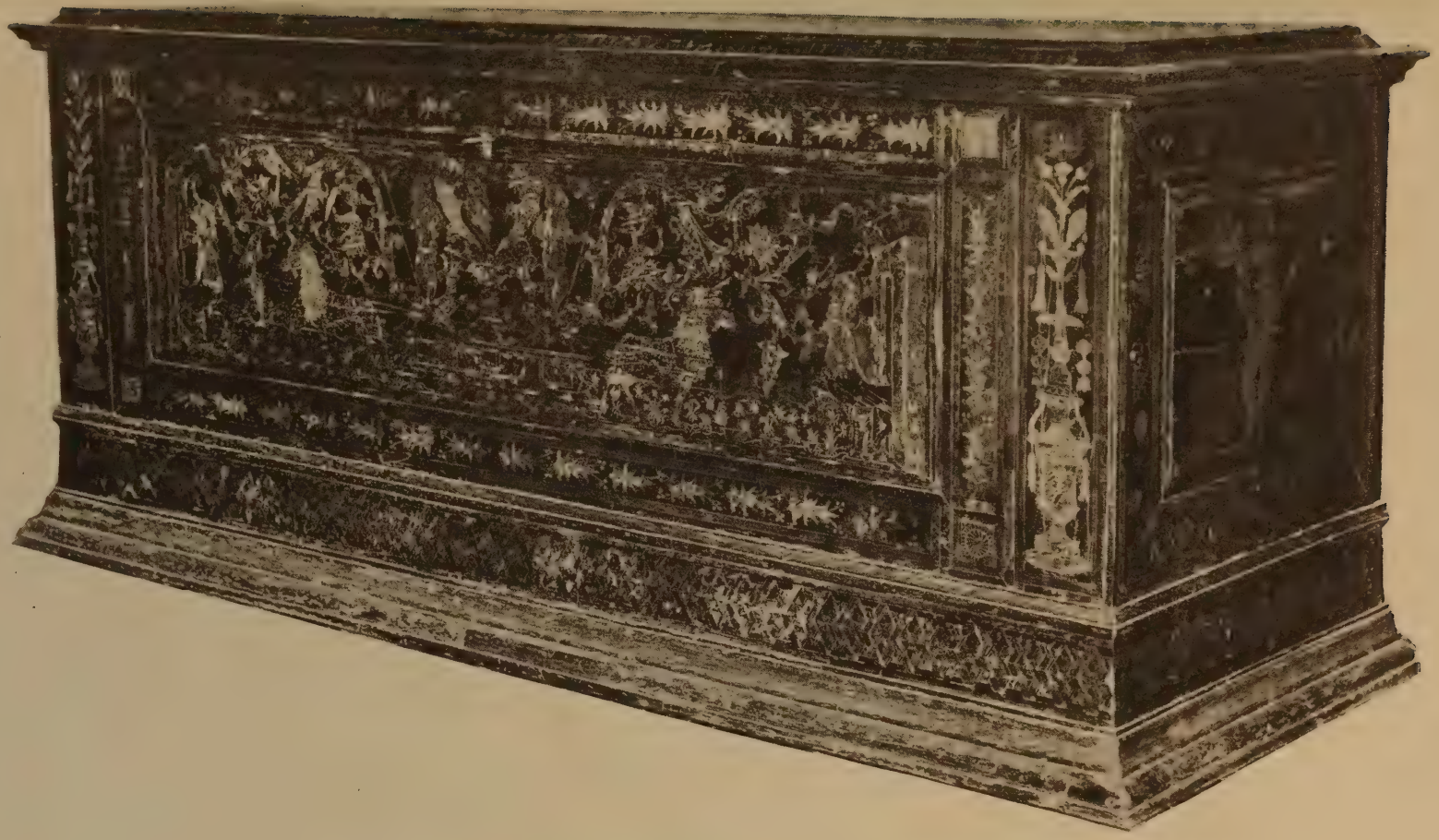
No. 444. Sixteenth Century Florentine Walnut Draw Table



★445—Sixteenth Century Tuscan Walnut Large Center Table

Heavy oblong top, with molded edge, the upper member carved in a pattern of guilloche, the lower member with enriched dentels. The lyre-shaped legs are exceptionally heavy and richly carved with bold acanthus-leaf volutings enclosing oval cartouches carved with a coat-of-arms and terminating in lions' paws; the square longitudinal brace is fluted.

Height, 2 *feet* 7½ *inches; length,* 9 *feet* 6¼ *inches; width,* 3 *feet* 2½ *inches.*



No. 446. Fifteenth Century Florentine Inlaid Walnut Cassone

446—Fifteenth Century Florentine Inlaid Walnut Cassone

Rectangular shape. with flat molded hinged lid. The front is richly inlaid in woods of various colors with an allegorical subject of a Cupid standing upon a dolphin's back in a chariot drawn by a unicorn. At the front of the entrance to a castle stands a centaur armed with a club, evidently awaiting them and prepared to contest their advance. In the center is a coat-of-arms mantled with acanthus-leaf scrollings. The panel is surrounded by a broad border inlaid in a pattern of conventional leaves and is flanked by two vertical panels of vases, candelabra, flowers and leaves. The ends are inlaid with figures of winged Cupids and the plinth of the molded base is inlaid in a geometrical patterning.

Height, 3 feet 2½ inches; length, 7 feet 1¾ inches; width, 2 feet 6¼ inches.

(*Illustrated*)

447—Sixteenth Century Sienese Painted Armor Cabinet

Rectangular shape. Molded cornice and frieze painted on a dark blue ground, in gold lettering, with a Latin inscription: "Non bacche sed gradivo Marti dichatu." The body is divided into four large doors with single longitudinal molded panels, painted on white grounds with elaborate grotesqueries of scrolls, birds and trophies, in color, the two outside panels having coats-of-arms supported by Amorini. These doors are flanked by two pilasters with painted capitals and bases and shafts painted in designs of candelabra on black grounds. The sides are paneled with carved moldings.

Height, 6 feet 6 inches; width, 7 feet.

(*Illustrated*)

Note: This remarkable piece of furniture was painted by Antonio Brazzi, known as "Il Sodoma."



No. 447. Sixteenth Century Sienese Painted Armor Cabinet



448—Fourteenth Century Venetian Carved Walnut Coffer

Rectangular shape, with hinged lid. The front and ends are richly carved with a Gothic arcading of six round arches supported on carved pillars with molded bases. From the capitals of these pillars spring inner crocketed and trefoil-finialed arches, and the spaces below are filled with Gothic tracery. In the center is a narrower arched recess occupied by a shield hanging to a conventional tree. The plinth of the base is carved with a pattern of conventionalized trunks of trees. Wrought-iron lock.

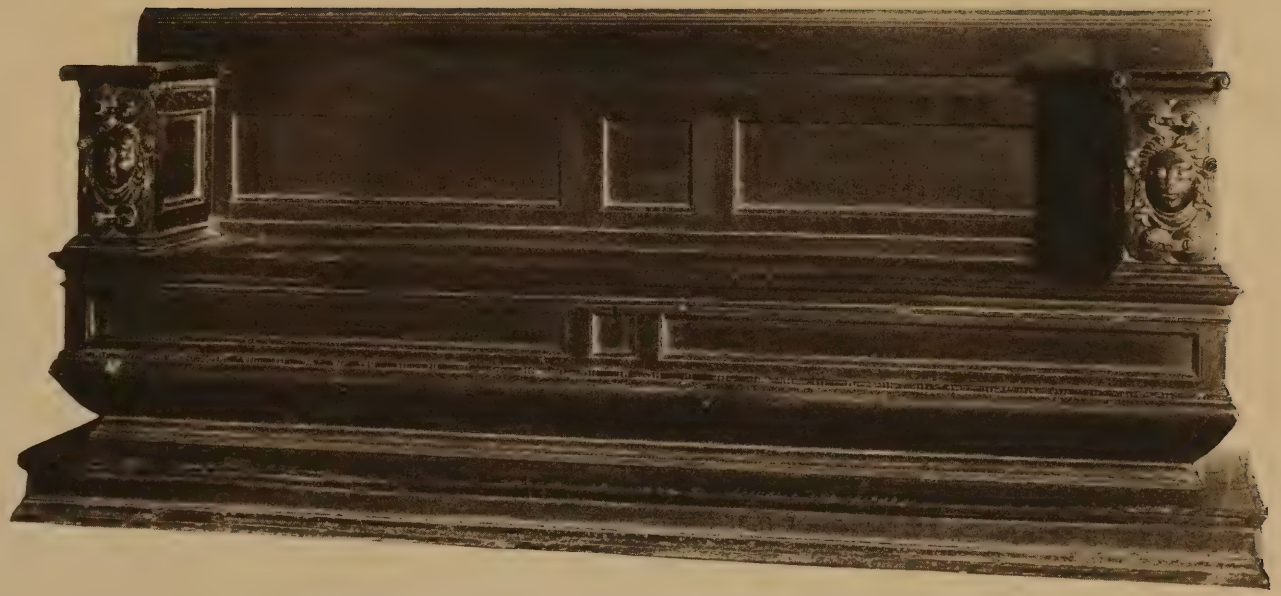
Height, 3 *feet; length*, 8 *feet* 1 *inch; depth*, 2 *feet* 1½ *inches.*

449—Sixteenth Century Tuscan Walnut Bench

Rectangular shape. Straight back, with molded top divided into one square and two oblong molded panels. The straight pedestal arms are carved in the fronts with scrolled female masks. The seat front is paneled, carved with a bead and reel, and incurves to a molded base. The whole stands upon a platform base.

Height, 3 *feet* 7¼ *inches; length*, 8 *feet* 5½ *inches; depth*, 1 *foot* 5¾ *inches.*

(*Illustrated*)



No. 449. Sixteenth Century Tuscan Walnut Bench



450—Fourteenth Century Umbrian Walnut Monastery Linen Closet

Rectangular shape. Richly molded and dentelled, cornice and frieze inlaid in colored woods with a scrolled design of flowers and foliage, supported by two wide fluted and astragalled pilasters with fluted and egg-and-dart capitals on either side. Between them are two large hinged doors, each one divided by molded stiles into eight panels enriched, in the centers, with lozenge-shaped inlaid medallion having a pattern of geometrical interlacements. The interior is fitted with shelves and the inner surfaces of the doors are divided by painted blue bands on a white ground, into eight panels, each occupied by a red, blue and yellow. Molded base. Brass drop handles and wrought-iron key lock furniture.

Height, 7 feet 1 inch; width, 7 feet 2½ inches.

451—Sixteenth Century Tuscan Walnut Low-post Bed

Four turned posts at the angles, formed as fluted and astragalled columns, with acanthus-leaf capitals and bases, carved pineapple finials, on carved baluster-shaped legs with square feet. The headboard has an open arcading of five delicate turned columns supporting a shaped cresting, carved with bird-headed scrollings, and an oval cartouche with a crowned eagle displayed. The footboard is carved with acanthus-leaf volutes, and the ends and sides are molded.

Height, 5 feet 4 inches; length, 6 feet; width, 4 feet 6 inches.

(*Illustrated*)

452—Late Sixteenth Century Italian Carved and Gilt Walnut Low-post Bed

The foot-posts have molded and carved Corinthian capitals, molded bases, shafts enriched with spiral turnings and carvings, and are surmounted by spirally fluted vases ending in flames. The head-posts have turned capitals and spiral shafts enriched with carving, support the molded and dentelled cornice of the headboard, and terminate in "flamed" vases. The headboard cornice and the scrolled voluted and acanthus-leaf pediment are supported by a pierced arcading of four round arches on twin spirally turned columns. The posts rest on square pedestals and the sides and end are plain. Completely gilded.

Height, 5 feet 11¾ inches; length, 7 feet 6 inches; width, 5 feet 3¼ inches.

(*Illustrated*)



No. 451. Sixteenth Century Tuscan Walnut Low-post Bed



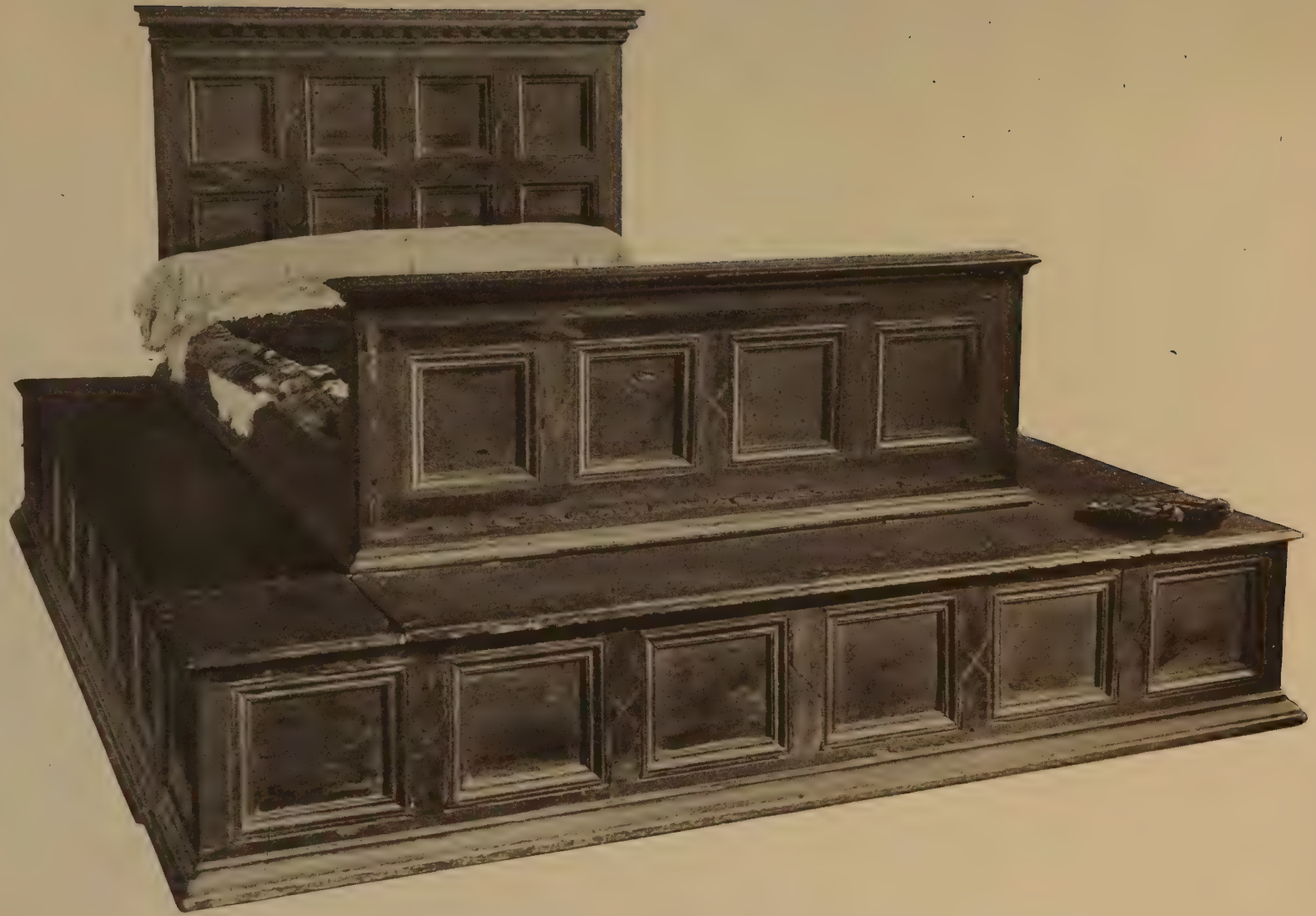
No. 452. Late Sixteenth Century Italian Carved and Gilt Walnut Low-post Bed

453—Fifteenth Century Florentine Inlaid Walnut Dais Bed

The bed proper has a rectangular headboard, with a molded and dentelled cornice, a frieze with a lozenge-shaped inlay, and is divided into eight molded panels by stiles inlaid with lines in a geometrical interlacement. The footboard has a molded cornice, a band of inlay, and is divided into four molded panels with stiles inlaid in geometrical interlacements. The high dais on which the bed stands has its end and sides divided into molded panels with inlaid stiles.

(*Illustrated*)

Note: This characteristic type of bed was used in Italy, especially in Tuscany, during the late fourteenth and early fifteenth centuries.



No. 453. Fifteenth Century Florentine Inlaid Walnut Dais Bed

454—Fourteenth Century Tuscan Walnut Sacristy Cupboard

Rectangular shape, divided horizontally into two portions. The upper one, with a molded cornice, is divided into fifteen drawers with square molded panel fronts enriched with diamond-shaped medallions of inlay, in the centers of which are swinging ring handles of bronze. The lower portion, which projects forward with a molded top, is divided into closets with ten hinged doors, the fronts of which have two molded sunk panels and swinging ring handles of bronze, in the center of the transverse stiles. There is a molded foot and the cupboard stands upon a molded platform base.

Height, 5 *feet* 2¼ *inches; length*, 15 *feet* 4 *inches; depth*, 2 *feet* 11¾ *inches.*

(*Illustrated*)



No. 454. Fourteenth Century Tuscan Walnut Sacristy Cupboard

454A—Fifteenth Century Sienese Carved and Gilt Wood Frame (*By Barrili of Siena:* XVth Century)

Rectangular shape. The deep molded frieze is dentelled and carved with water leaves, egg-and-dart patterning and flutings; the frieze is carved in very high relief with a design of gryphons, candelabra and cherubim, and the molded architrave is carved in an egg-and-dart pattern, a Greek fret and flutings. The cornice and frieze are supported on two Corinthian pilasters, their capitals carved with pierced volutes and scrolled acanthus leaves, their paneled shafts carved in high relief with an arabesque design of masks, winged gryphons, acanthus-leaf voluted scrolling, husk pendants and winged caryatid figures, and the bases are molded. Below is a sub-base molded, and carved above with a bead-and-reel and below with an egg-and-dart pattern, the space between being richly carved in a pattern of circular medallions, the center one enclosing the sacred monogram I.H.S., those on either side children's faces. Between are winged dragons terminating in voluted scrollings of acanthus leaves. The ground of the frieze is painted in blue; all else is gilded over a red ground.

Height, 7 feet 7½ inches; width, 6 feet 2 inches; depth, 1 foot 2 inches.

(*Illustrated*)

Note: Barrili, who is the sculptor of a frame in the Villa Pia Collection, was one of the most famous of Sienese carvers in wood, and is especially known by the elaborate picture frames he designed and carved, of which this is a typical example.



By Barrili of Siena

No. 454a. Fifteenth Century Sienese Carved and Gilt Wood Frame



Davanzati Palace: Great Hall—Third Floor

FOURTH AFTERNOON'S SALE

FRIDAY, NOVEMBER 24, 1916

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 455 to 609, inclusive

FURNITURE OF THE FIFTEENTH, SIXTEENTH, SEVENTEENTH AND EIGHTEENTH CENTURIES

455—Eighteenth Century Italian Salt Box

Circular form, decorated with a "chip-carved" pattern and with a square hanger.

Height, 5½ *inches.*

456—Eighteenth Century Italian Walnut Salt Box

Square box, with rising pointed hanger carved with a rosette of whorls. The front of the box is carved with a leaf rosette and the sloping lid is hinged with loops of cord.

Height, 8¾ *inches.*

457—Eighteenth Century Bolognese Walnut Salt Box

Square box, with sloping hinged lid, shaped, pierced and carved rising hanger above drawer beneath and molded base. The box and drawer front are decorated with raised shaped panels and with the incised date "1761."

Height, 12¼ *inches.*



458—Sixteenth Century Italian Walnut Kitchen Mill

Turned body, of squat baluster design, on a square base, with drawer on one side. Iron grinding crank, with turned wooden handle.

Height, 13 *inches.*

459—Sixteenth Century Italian Carved Walnut Bellows

Circular body, with handles carved with acanthus leaves and fluted baluster-shaped nozzle ending in an iron pipe. The body is carved with a wreath of laurel leaves enclosing a circular scrolled cartouche with a beaded edge. The sides are of leathern folds.

Length, 21¼ *inches.*

460—Sixteenth Century Italian Walnut Pestle and Mortar

Mortar formed as a molded and fluted column on a spreading fluted base, with a scrolled double-loop handle at one side. The pestle is of cylindrical shape, with ball-shaped handle.

Height, 29¼ *inches.*

461—Seventeenth Century Italian Walnut Book Rest

Tablet-shaped, with broken pedimented top enclosing a carved coat-of-arms and supported by voluted shaped pilasters. Carved and voluted book-ledge and folding support.

Height, 9¾ *inches; length*, 10½ *inches.*

462—Seventeenth Century Italian Wooden Hatrack

Lozenge-shaped back, with semicircular hat-holder. Fronts carved with rosettes, stars and the initials "F. B." Traces of gilding.

Height, 14½ *inches.*

463—Seventeenth Century Italian Hanging Hatrack

Lozenge-shaped back, with semicircular projecting hat-holder. Fronts carved with a vase of conventional scrolled flowers, the name "Filippo Berari" and the date "(16)78."

Height, 15½ *inches.*

464—Sixteenth Century Italian Walnut Paper Press

Molded and fluted base, with two perpendicular screws at either side. On these revolve the carved wooden S-shaped plates by which pressure was applied. The upper surface of the stand is decorated with an incised medallion.

Height, 14¼ *inches.*

465—Fifteenth Century Umbrian Wood Casket

Rectangular shape, with incurved domed and molded lid, below which is a modillioned course. Decorated in "graffito" work, on a dotted ground, with a design of Gothic floral scrollings and gilded over a red ground.

Height, 7 *inches; length*, 22½ *inches.*



466—Fourteenth Century Umbrian Wooden Coffer

Oblong shape, with hinged, gabled lid. The sides, ends and lid are decorated with vertical rows of shield-shaped depressions painted with various coats-of-arms, among which the Lilies of France and Lion of England frequently recur. These rows are separated by half-round ribbings of wrought iron.

Height, 6¾ *inches; length*, 20¾ *inches; width*, 6 *inches.*

467—Seventeenth Century Italian Walnut Small Book Rest

Rectangular frame, formed of turned spindles, with adjustable leg and back and turned book supports.

Height, 8 *inches; length*, 12 *inches.*

468—Seventeenth Century Italian Walnut Small Book Rest

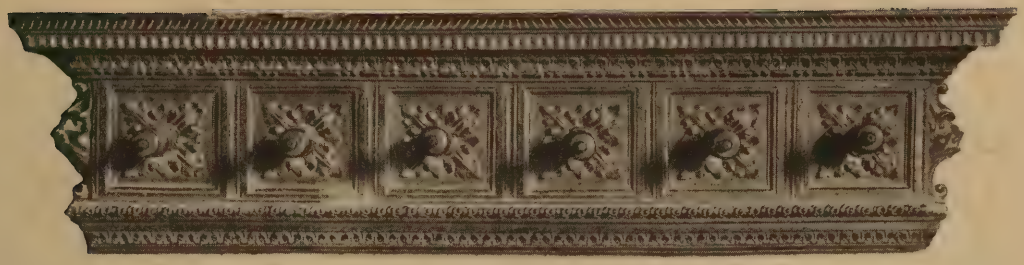
Desk-shaped, with incised ornamentation of lozenge-shaped medallions and interlacements. The sides have molded panels and the front forms a shaped projecting ledge. On molded base. Moldings and incised lines gilded.

Height, 6¼ *inches; length*, 17 *inches; width*, 9 *inches.*

469—Eighteenth Century Italian Walnut Work Table

Oblong top, with plain molded apron and four spirally turned legs with turned bell-shaped feet, turned side rails and spirally turned longitudinal stretchers with turned finials.

Height, 23½ *inches; length*, 32¾ *inches; width*, 22¼ *inches.*



470—Sixteenth Century Tuscan Walnut Hanging Hatrack

Rectangular table shaped. Molded carved and dentelled cornice, with a deep frieze, forming the hatrack, divided into six molded panels occupied by carved quatrefoiled leaf ornamentations with turned hat-pegs projecting from the centers. Molded and carved base and carved mask shaped side-brackets.

Height, 10¾ *inches; length,* 3 *feet* 7 *inches.*

471—Fourteenth Century Italian Casket

Rectangular shape, with domed hinged lid. Decorated in "pastiglia" or gesso-like composition with raised designs, the lid with two ladies in a walled garden and a knight on horseback, the front with a man and woman embracing, and a standing figure of a man, the sides and back with heraldic birds. All on grounds of a dotted pattern, gilded and colored. Loop handle, hasp, back plate and angle pieces of wrought iron.

Height, 6¼ *inches; length,* 10¼ *inches.*

Note: Such caskets as these, containing jewelry or other valuables, were presented to brides.

472—Sixteenth Century Italian Casket

Rectangular shaped, with domed hinged lid. Covered with brown morocco leather, tooled and gilded in a design of panels occupied with cornucopiæ and arabesque scrollings, one *semé* with large fleurs-de-lis. In front of the lid is a shield with a coat-of-arms. Wrought-iron hasp.

Height, 7½ *inches; length,* 12½ *inches.*

473—Sixteenth Century Italian Walnut Hatrack

Back boldly carved in the form of a gadrooned vase surmounted by scrollings and with a turned knob forming the hatholder.

Height, 20½ *inches.*

474—Seventeenth Century Italian Walnut Silk Winder

Of spinning-wheel type, with turned wheel between two cylindrical supports and hook-shaped winding device. On circular stand with three turned spreading legs and treadle.

Height, 3 *feet*, 2¼ *inches.*

(*Illustrated*)

475—Seventeenth Century Italian Walnut Silk Winder

Pivoted adjustable winding reel on turned baluster-shaped stem, with three turned legs on turned and finialed "bell" feet.

Height, 3 *feet* 11½ *inches.*

(*Illustrated*)

476—Seventeenth Century Italian Walnut Spinning Wheel

Spinning wheel with all attachments, including the long pointed distaff with pierced pear-shaped distaff and small drawer. On four slender spreading turned legs and four turned feet, with spindled gallery above and spindled foot-rest.

Height, 2 *feet* 2¾ *inches.*

(*Illustrated*)

Note: This spinning wheel is interesting owing to its absolutely perfect state of preservation as well as its exceptional patina.



474 476 475

No. 474. Seventeenth Century Italian Walnut Silk Winder

No. 475. Seventeenth Century Italian Walnut Silk Winder

No. 476. Seventeenth Century Italian Walnut Spinning Wheel



477



478

477—Seventeenth Century Italian Beechwood Rush-bottomed Chair

Square backs, with square side supports, shaped back-rail carved with rosette, horizontal splat with turned spindles, straight legs and rush-bottomed seat.

478—Seventeenth Century Italian Beechwood Rush-bottomed Chair

Square back, with square side supports, shaped back-rail carved with rosette, horizontal splat with turned spindles, straight legs and rush-bottomed seat.

479—Seventeenth Century Italian Beechwood Rush-bottomed Chair

Square back, with square side-supports, shaped back-rail carved with rosette, horizontal splat with turned spindles, straight legs with square front rails and rush seat.



480—Two Seventeenth Century Italian Beechwood Rush-bottomed Chairs

Square backs, with square side supports, shaped back-rail and horizontal splats with turned spindles, straight legs and rush-bottomed seats.

481—Two Seventeenth Century Italian Beechwood Rush-bottomed Chairs

Square backs, with square side supports, shaped back-rail and horizontal splats with turned spindles, straight legs and rush-bottomed seats.

482—Seventeenth Century Italian Beechwood Rush-bottomed Chair

Square back, with square side supports, shaped back-rail and horizontal splat with turned spindles, straight legs and rush-bottomed seat.



483—Fifteenth Century Italian Walnut "Tyrolean" Chair
Shaped and pierced back, decorated with shallow carvings of a geometrical design and with incised circles The seat is decorated in a similar manner, its front edge being carved in a chip-carving pattern, as are also the straight, spreading square legs and the square front rail.

484—Early Sixteenth Century Tuscan Walnut Chair
Sgabello character. Fan-shaped back, divided vertically into two molded panels, with shaped, carved and scrolled head-rail. The front lyre-shaped leg is carved with acanthus-leaf scrollings closing a carved rosette.



485—Fifteenth Century Tuscan Walnut Chair

Sgabello character. Fan-shaped back, divided vertically into two molded panels and with a projecting shaped head-rail carved with rosettes and the coat-of-arms of the Della Bella family. The octagonal seat has a square box support with paneled sides, and the front lyre-shaped leg is carved with volutes and acanthus leaves. On a molded base and bracket feet.

486—Sixteenth Century Bolognese Walnut Child's Chair

Straight back in two divisions, with carved finials, straight arms and straight square legs, the front ones connected by a carved footboard.



487—Two Sixteenth Century Umbrian Walnut Armchairs
Straight backs, with square side supports ending in turned finials and with plain horizontal splats supporting, by arcades of four turned spindles, shaped top rails carved with the coat-of-arms of the Vitelli di Città di Castello family surmounted by a bishop's hat. The straight arms are supported on turned columns, the straight legs are square, the broad front rails are pierced in a geometrical design and the side and back rails are square. Remarkable patina due to age.

488—Two Sixteenth Century Umbrian Walnut Armchairs
Similar to the preceding.

489—Two Sixteenth Century Umbrian Walnut Armchairs
Straight backs, with square side supports ending in turned finials and with plain horizontal splats supporting, by arcades of four turned spindles, shaped top-rails carved with the coat-of-arms of the Vitelli di Città di Castello family, surmounted by a bishop's hat. The straight arms are supported on turned columns, the straight legs are square, the broad front-rails are pierced in a geometrical design and the side and back rails are square. Remarkable patina due to age.

490—Two Sixteenth Century Umbrian Walnut Armchairs
Similar to the preceding.

491—Two Sixteenth Century Umbrian Walnut Armchairs
Straight backs, with square side supports ending in turned finials and with plain horizontal splats supporting, by an arcade of four turned spindles, shaped top rails carved with the coat-of-arms of the Vitelli di Città di Castello family, surmounted by a bishop's hat. The straight arms are supported on turned columns, the straight legs are square, the broad front-rails are pierced by a geometrical design and the side and back rails are square. Remarkable patina due to age.

492—Two Sixteenth Century Umbrian Walnut Armchairs
Similar to the preceding.

493—Two Sixteenth Century Umbrian Walnut Armchairs
Straight backs, with square side supports ending in turned finials and with plain horizontal splats supporting, by arcades of four turned spindles, shaped top-rails carved with the coat-of-arms of the Vitelli di Città di Castello family, surmounted by a bishop's hat. The straight arms are supported on turned columns, the straight legs are square, the broad front-rails are pierced in a geometrical design and the side and back rails are square. Remarkable patina due to age.

494—Two Sixteenth Century Umbrian Walnut Armchairs
Similar to the preceding.

495—Two Sixteenth Century Umbrian Walnut Armchairs

Straight backs, with square side supports, ending in turned finials and with plain horizontal splats supporting, by arcades of four turned spindles, shaped top rails carved with the coat-of-arms of the Vitelli di Città di Castello family, surmounted by a bishop's hat. The straight arms are supported on turned columns, the straight legs are square, the broad front rails are pierced in a geometrical design and the side and back rails are square. Remarkable patina due to age.

496—Sixteenth Century Italian Walnut "Savonarola" Chair

Curved sides and legs formed of eight square interlacing supports pivoted so as to fold. Straight carved arms terminating in carved rosetted scrolls; shaped back, with incised shield in center and straight base-rails.

497—Sixteenth Century Italian Walnut "Savonarola" Chair

Similar to the preceding.

498—Sixteenth Century Italian Walnut "Savonarola" Chair

Curved sides and legs of eight interlacing square supports pivoted so as to fold. Straight scrolled arms, with carved rosettes. Shaped back, with incised shield.

499—Sixteenth Century Italian Walnut Chair

Straight back, divided into four raised panels by molded stiles. Turned legs and front rail, with molded side rails and stretched wooden seat with molded edge.

500—Fifteenth Century Italian Walnut Enclosed Chair

Closed on three sides by the back and arms, the former decorated with lozenge-shaped rosetted panels, the latter scrolled. The seat is formed as a paneled box.

501—Sixteenth Century Italian Walnut Small "Savonarola" Chair

Curved sides and legs formed of eight interlacing square supports pivoted so as to fold. Straight arms, scrolled and rosetted and shaped back with an incised shield in the center.

Note: Chairs of this size are rarely met with.

502—Sixteenth Century Italian Walnut "Savonarola" Chair

Curved sides and legs formed of eight square interlacing supports pivoted so as to fold. Straight scrolled arms, shaped back and straight base-rails.

503—Sixteenth Century Italian Walnut "Savonarola" Chair

Curved sides and legs formed of nine square interlacing supports pivoted so as to fold. Straight arms, with bell-shaped ends, shaped backs and straight base-rails.

504—Sixteenth Century Italian Walnut "Savonarola" Chair

Curved sides and legs formed of seven square interlacing supports pivoted so as to fold. Straight scrolled arms carved with rosettes, shaped back with incised shield in center, and straight base-rails.

505—Sixteenth Century Italian Walnut "Savonarola" Chair

Curved sides and legs formed of eight square interlacing supports pivoted so as to fold. Straight arms with scribed lines; shaped back, decorated with dotted ground and straight base-rails.

506—Sixteenth Century Italian Walnut "Savonarola" Chair

Curved sides and legs formed of eight square interlacing supports pivoted so as to fold. Straight arms, with scrolled ends carved with rosettes, shaped backs and straight base-rails.

507—Sixteenth Century Italian Walnut "Savonarola" Chair

Curved sides and legs of nine square interlacing supports pivoted so as to fold. Straight scrolled arms carved with rosettes; shaped back, with incised shield in center and straight base-rails.



508—Sixteenth Century Italian Iron and Brass Fald-stool
Wrought-iron feet, with rounded corners. Two arms of bronze, formed of turned baluster-shaped uprights terminating in large balls and connected by two turned bronze cross-pieces. Curved seat, with old red velvet cushion and silk fringe. Around the ball finials is engraved: "Celsus Americus Turcus. A Senis Romanus Abbaa 1601+D".



509—Sixteenth Century Italian Walnut Prie-dieu Chair

Back with carved side supports and sloping top-rail serves as a prie-dieu. The shaped legs are crossed and connected by turned rails. The seat is of old red velvet.



510—Two Seventeenth Century Italian Walnut Armchairs
High square back, with carved and gilded acanthus-leaf finials. Straight molded arms on square supports, square legs and square side-rails. Covered with old leather secured with large brass-headed nails.



511—Two Sixteenth Century Italian Walnut Leather-covered Chairs

High square backs, with square side supports and carved and gilded acanthus-leaf finials. Square legs, with shaped and pierced bracket seat supports and square side-rail. Seats and backs covered with old leather, with a gilt-tooled border around the backs. Fastened with contemporary large brass-headed nails.

512—Two Sixteenth Century Italian Walnut Leather-covered Chairs

Similar to the preceding.



513—Seventeenth Century Italian Walnut Large Armchair
High straight back, with large pierced and gilded scrolled finials. Carved, molded and scrolled arms on turned baluster-shaped supports. Turned front and legs and base-rails ending in lions' paws. The seat and back are covered with red old velvet with wide border of woven and gold braid. There is a deep skirting around the seat of red velvet edged with gold braid.

Height, 4 *feet* 11 *inches; width*, 2 *feet* 5½ *inches.*

Note: This chair has an extra tooled leather cover of the epoch.

514—Seventeenth Century Italian Walnut Large Armchair
Similar to the preceding.

Note: This chair has an extra tooled leather cover of the epoch.



515—Seventeenth Century Italian Walnut Large Armchair

High straight back, with large pierced and gilded scrolled finials. Carved, molded and scrolled arms on turned baluster shaped supports. Turned front and legs and base-rails ending in lions' paws. The seat and back are covered with red old velvet with wide borders of woven gold braid. There is a deep skirting around the seat of red velvet edged with gold braid.

Height, 4 *feet* 11½ *inches; width,* 2 *feet* 5½ *inches.*

Note: This chair has an extra tooled leather cover of the epoch.

516—Seventeenth Century Italian Walnut Large Armchair

Similar to the preceding.

Note: This chair has an extra tooled leather cover of the epoch.

517—Seventeenth Century Italian Walnut Large Armchair

High straight back, with large pierced and gilded scrolled finials. Carved, molded and scrolled arms on turned baluster-shaped supports. Turned front and legs and base-rails ending in lions' paws. The seat and back are covered with red old velvet with wide borders of woven gold braid. There is a deep skirting around the seat of red velvet edged with gold braid.

Height, 4 feet 11½ inches; width, 2 feet 5½ inches.

Note: This chair has an extra leather cover of the epoch.

518—Seventeenth Century Italian Walnut Large Armchair

Similar to the preceding.

Note: This chair has an extra leather cover of the epoch.

519—Seventeenth Century Italian Walnut Large Armchair

High straight back, with large pierced and gilded scrolled finials. Carved, molded and scrolled arms on turned baluster-shaped supports. Turned front and legs, and base-rails ending in lions' paws. The seat and back are covered with red old velvet with wide borders of woven gold braid. There is a deep skirting around the seat of red velvet edged with gold braid.

Height, 4 feet 11½ inches; width, 2 feet 5½ inches.

Note: This chair has an extra leather cover of the epoch.

520—Seventeenth Century Italian Walnut Large Armchair

Similar to the preceding.

Note: This chair has an extra leather cover of the epoch.

521—Seventeenth Century Italian Walnut Large Armchair

High straight back, with large pierced and gilded scrolled finials. Carved, molded and scrolled arms on turned baluster-shaped supports. Turned front and legs, and base-rails ending in lions' paws. The seat and back are covered with red old velvet, with wide borders of woven gold braid. There is a deep skirting around the seat of red velvet edged with gold braid.

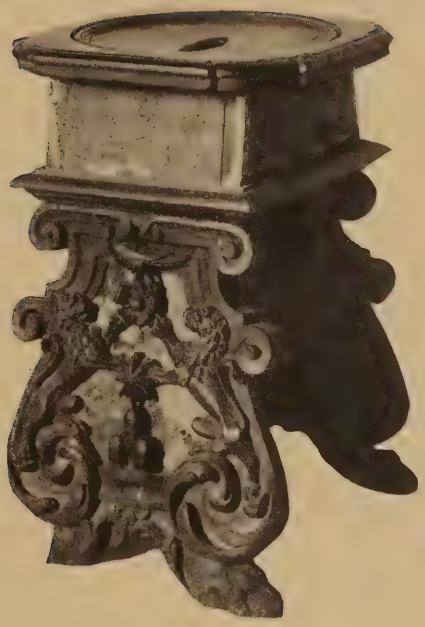
Height, 4 feet 11½ inches; width, 2 feet 5½ inches.

Note: This chair has an extra leather cover of the epoch.

522—Seventeenth Century Italian Walnut Large Armchair

Similar to the preceding.

Note: This chair has an extra leather cover of the epoch.



523—Two Fifteenth Century Florentine Walnut Stools

Of Sgabello form. The supports are carved and pierced in a design of bold scrollings enclosing two rampant lions which hold between them floral rosettes surmounted by birds; below are crests of a star resting upon a heraldic mountain. The feet are formed as lions' paws. The square seats, with circular depressions and pierced hand-holds for carrying, are supported on paneled plinths.

524—Two Sixteenth Century Italian Walnut Leather-covered Armchairs

High square backs, with small carved gilt finials. Straight chamfered arms on square supports, straight square legs and square side-rails. Covered in old leather, the backs tooled and gilded in a design of a central quatrefoiled medallion with smaller leaf-shaped medallions in the angles. Secured with large brass-headed nails and finished with a deep knotted fringe of red silk.



525—Two Seventeenth Century Italian Walnut Armchairs

High straight backs, with carved acanthus-leaf finials, the head-rails carved with flowers and leaves and a coat-of-arms in the center, carved and pierced horizontal splats, straight molded arms on square supports, straight square legs, broad carved front-rails and shaped side-rails. Square wooden seats. The carving is picked out with gilding.



526—Fifteenth Century Italian Walnut Small Chair

Upper part of "Dante" chair type. The shaped wooden back carved with voluted scrolls, the arms shaped and the square arm supports carved. The seat is formed as a square box, with paneled fronts and sides on shaped bracket feet.

527—Sixteenth Century Italian Apothecary's Scales

Walnut stepped base in three divisions, with moldings above and below, and standing on four lions' paw feet. The scales are hung on a turned and floriated standard with a finial of scrolled ironwork, and consist of circular brass pans resting on projecting circular-topped brackets.

Height, 2 feet 4½ inches.

528—Sixteenth Century Italian Walnut Pedestal

Rectangular shape, with molded and carved cornice and base. The front is decorated with a lozenge-shaped patterning inlaid with lighter-colored woods.

Height, 3 feet 8 inches; length, 2 feet 5 inches.



529—Sixteenth Century Italian Walnut Wall Cabinet

Rectangular form, with molded and dentelled cornice and molded base. The two hinged doors are glazed, the frames being decorated, in "pastille" composition, with a painted patterning of interlaced scrollings in relief.

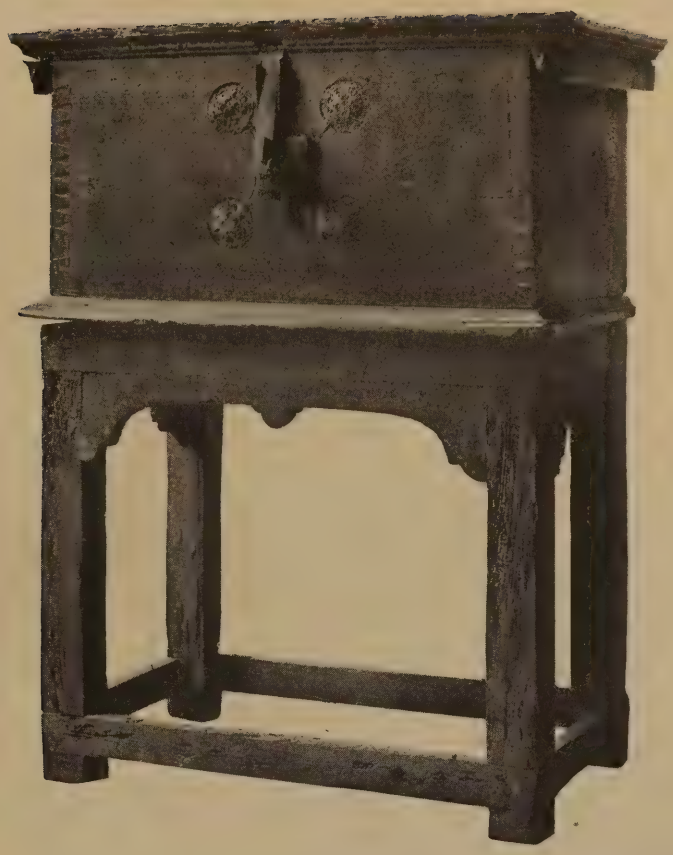
530—Sixteenth Century Italian Walnut Wall Cabinet

Similar to the preceding.

531—Seventeenth Century Italian Walnut Linen Press

Formed of two square upright supports decorated with flutings with ebony inlays, applied ebony spindles, and ending in turned finials. These support an inlaid crossbar strengthened with a brass plate through which the wooden screw descends to a molded base, fitted with a drawer having a wooden knob.

Height, 2 *feet* 9 *inches; width*, 22 *inches; depth*, 19 *inches.*



532—Fifteenth Century Italian Walnut Coffer and Stand

Rectangular coffer. The interior of the hinged, molded and overlapping lid is inlaid with geometrical designs. The front of the coffer is bordered with bands of incised lines, and projecting diagonally from the corners of the wrought-iron lock are pierced and chased medallions of wrought iron sunk into the wood. The wrought-iron hasp is enriched with a chased patterning and at each end are swinging wrought-iron carrying handles. The stand has four straight square legs, a shaped apron and a square front rail.

Height, 3 *feet* 2½ *inches; width,* 2 *feet* 7½ *inches; depth,* 1 *foot* 5¾ *inches.*



533—Sixteenth-Century Venetian Walnut Center Table

Square, plain, heavy top with paneled apron, fitted in front with a single large drawer with two wooden knobs. Supported in the middle by a turned baluster-shaped pedestal to which converge from the angles four heavy shaped and voluted carved brackets supported on crouching lion-like animals on molded bases.

Height, 2 *feet* 8½ *inches; length*, 3 *feet; width*, 2 *feet* 10½ *inches.*



534—Sixteenth Century Umbrian Walnut Center Table

Oblong molded and dentelled top, with a deep apron carved in a bold rosetted pattern and divided, in front, into two drawers with fronts carved to correspond; wooden knobs. Lyre-shaped legs carved on the fronts, with large rosettes and shaped carved and keyed longitudinal brace. On shaped and carved rails ending in lions' paws.

Height, 32½ *inches; length*, 37 *inches; width*, 28 *inches.*



535—Early Sixteenth Century Umbrian Walnut Center Table

Heavy octagonal top on square molded frame, with rounded corners, the apron of which is decorated with raised panels and fitted on one side with drawer having paneled front and wooden knob. Four turned baluster-shaped columns serve as legs and in the center is a pedestal turned to correspond. On square block feet and square molded cross stretcher.

Height, 2 *feet* 7 *inches; diameter,* 4 *feet* 1 *inch.*



536—Sixteenth Century Florentine Walnut Center Table

Octagonal molded top, with heavily molded apron, fitted with drawers with wooden knobs. This is supported on four voluted bracket legs meeting in the center, with a square molded pendant, and ending in lions' legs and paws. On an octagonal molded base.

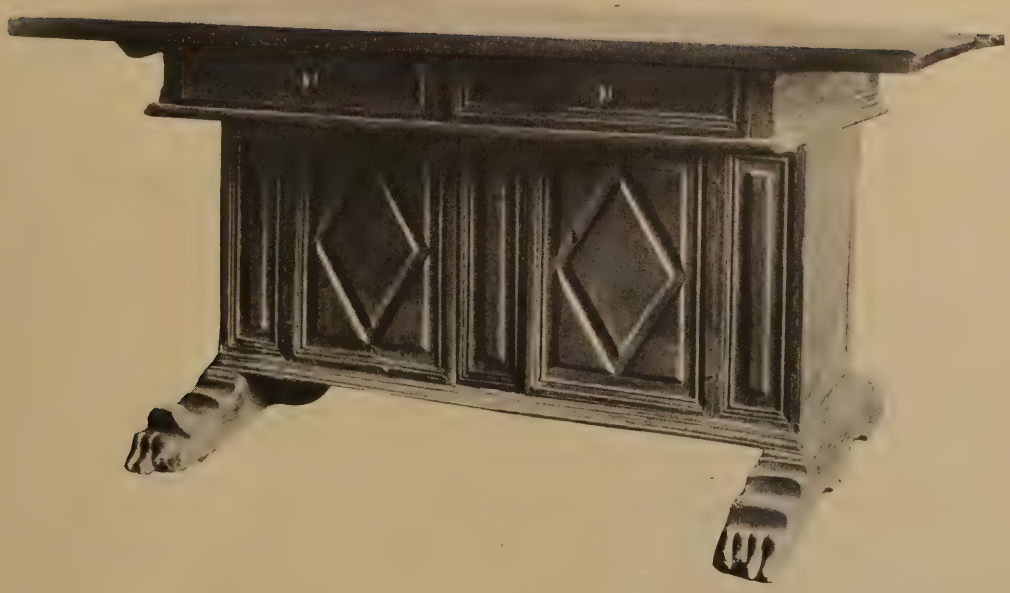
Height, 3 *feet; diameter*, 4 *feet* 4¼ *inches.*



537—Early Sixteenth Century Tuscan Walnut Table

Square top, with plain apron; on square pedestal with shaped brackets carved in low relief with an imbricated pattern enclosing circular medallions. The projecting base-rails are shaped and carved in a similar manner, while the pedestal is fitted with two deep drawers having paneled fronts and wooden knobs.

Height, 2 *feet* 8¾ *inches; length,* 3 *feet* 8¾ *inches; width,* 3 *feet* 6 *inches.*



538—Fifteenth Century Florentine Walnut Cabinet Table

Rectangular shape. Oblong top, with surface inlaid with monogram and lozenges, the molded apron being fitted on one side with two drawers having turned wood knobs. The pedestal is formed as a rectangular cabinet, with two hinged doors having molded and lozenge-shaped raised panels divided by molded and raised panel of pilaster form. Molded base on projecting shaped base-rails terminating as lions' paws.

Height, 2 *feet* 9¾ *inches; length*, 5 *feet* 3¾ *inches; depth*, 3 *feet* 4¼ *inches.*

539—Sixteenth Century Florentine Walnut Pedestal Table

Duodecagonal heavily molded top, on heavy vase-shaped turned pedestal, square molded base with incurved sides and carved lions' paw feet.

Height, 2 *feet* 7½ *inches; diameter*, 4 *feet* 11 *inches.*



540—Fifteenth Century Venetian Walnut Table

Oblong top, with molded and fluted edge and deep bowed and carved apron. The table stands on two lyre-shaped and scrolled supports, with scrolled and voluted base-rails, while there is a shaped longitudinal brace directly beneath the apron.

Height, 2 *feet* 8¼ *inches; length,* 4 *feet* 7½ *inches; width,* 3 *feet.*

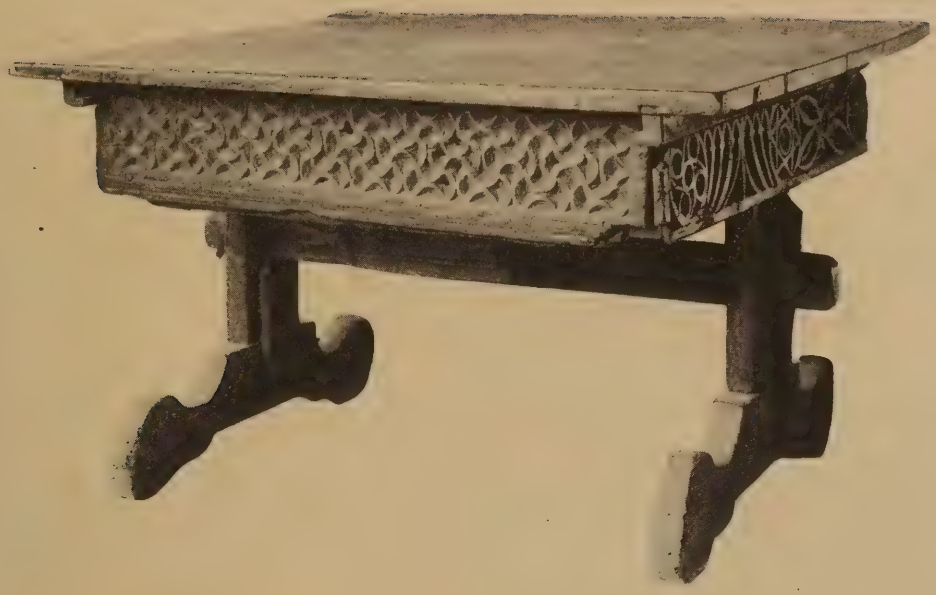
541—Sixteenth Century Italian Inlaid Wooden Settle

Rectangular shape. Back divided into three raised panels with a dentelled top molding. The seat formed as a box with hinged lid. Shaped arms and aprons and straight sloping legs.

Height, 3 *feet* 3½ *inches; length,* 4 *feet* 1¼ *inch.*

542—Sixteenth Century Italian Inlaid Wooden Settle

Similar to the preceding.



543—Fifteenth Century Umbrian Walnut Table

Of primitive character. Oblong plain top, with deep apron carved in a pattern of Gothic geometrical interlacements. The plain straight square legs rest on shaped base-rails of scrolled outline and are connected by a square keyed longitudinal brace.

Height, 2 feet 7 inches; length, 4 feet ½ inch; width, 3 feet 4½ inches.

544—Late Sixteenth Century Florentine Walnut Cabinet

Rectangular shape. The carved and molded cornice and frieze are supported by three modillioned and carved pilasters which divide the front into two hinged and paneled doors with bronze handles. In the frieze above is a long drawer, also with bronze handle. The molded and carved base is supported on four lions' paws.

Height, 3 feet 3 inches; length, 4 feet; width, 1 foot 9¼ inches.



545—Sixteenth Century Florentine Walnut Cabinet

Rectangular shape. Oblong molded cornice top and frieze decorated with shaped panels of inlay separated by square dies. Below, the front is divided by three fluted and astragalled Ionic pilasters, and between them two hinged and paneled doors with turned center knobs. The plinth below is inlaid in a geometrical patterning with colored woods, and the base is molded. The ends are paneled and flanked by pilasters which correspond to those in front.

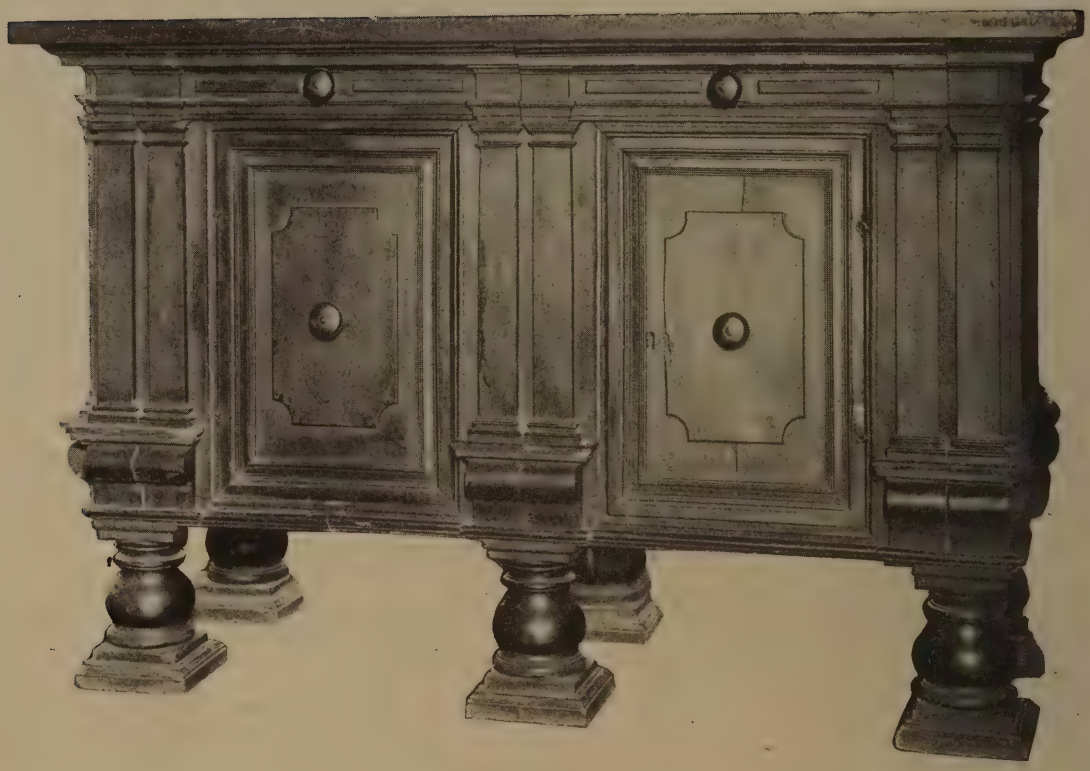
Height, 3 *feet* 3½ *inches; width*, 5 *feet* 9 *inches; depth*, 3 *feet.*



546—Sixteenth Century Florentine Writing Cabinet

Rectangular shape. The oblong top is molded and the frieze is divided by pilasters into eight panels carved with rosettes having projecting knobs in their centers, and is arranged as two large drawers with looped drop handles of bronze. The under part is flanked by two carved bracket supports with fronts carved in an imbricated pattern, and is divided into four molded panels, those in the center forming hinged cupboard doors. The base is molded.

Height, 2 *feet* 7½ *inches; depth*, 5 *feet* 1 *inch; width*, 2 *feet* 1½ *inches.*



547—Sixteenth Century Bolognese Walnut Cabinet

Rectangular shape, with plain oblong top and frieze divided by three pairs of projecting dies into two drawers with raised paneled fronts and wooden knobs. The body is divided by three sets of twin Doric pilasters into two cupboards, having hinged doors with shaped and raised panels. The pilasters rest upon projecting shaped twin brackets, and these, in their turn, upon squat turned legs of baluster shape with square molded bases. There are turned legs to correspond at the back.

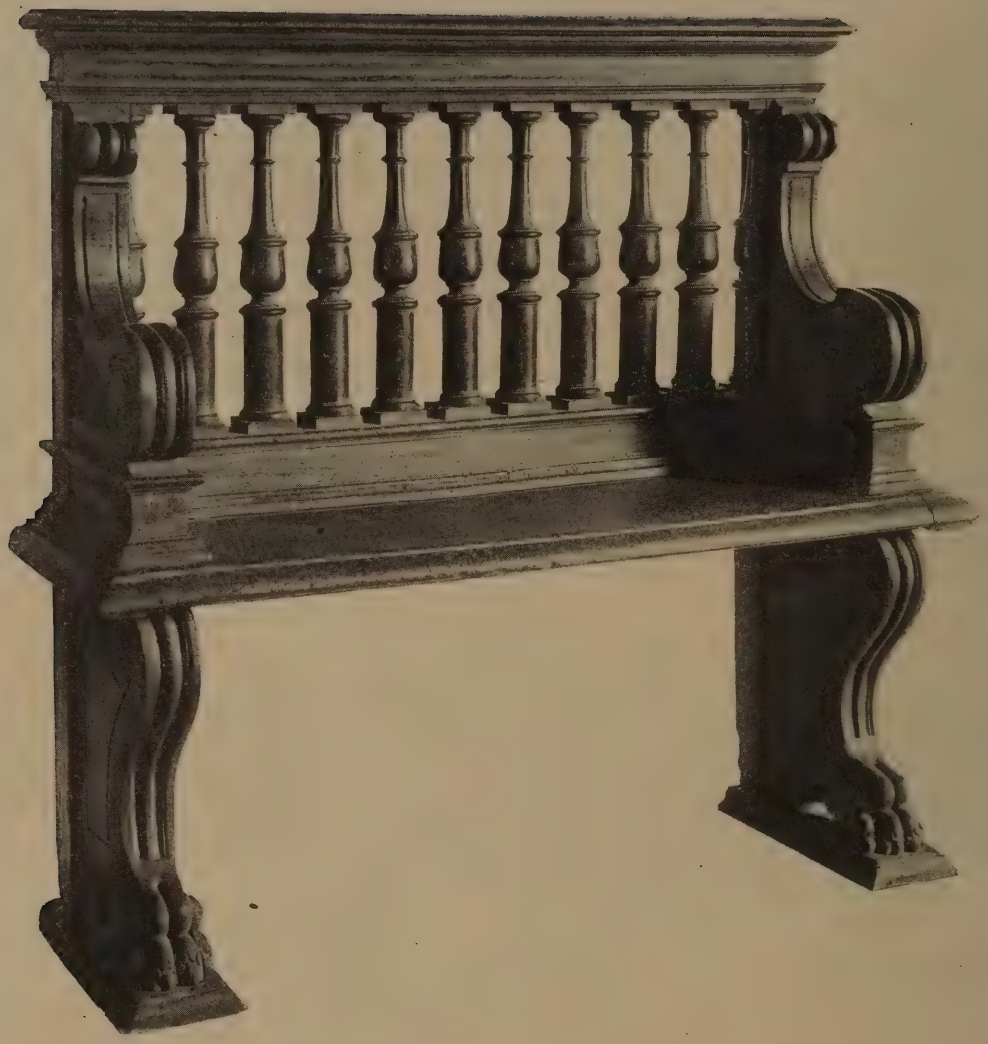
Height, 3 *feet* 7½ *inches; width,* 5 *feet* 6 *inches; depth,* 2 *feet* 1 *inch.*



548—Sixteenth Century Florentine Walnut Cabinet

Rectangular shape. Oblong top, with molded and dentelled cornice, below which is an apron divided in two panels by three pilaster-like brackets, their fronts carved with oval depressions. Below, the body is flanked by two fluted and astragalled Ionic pilasters, and arranged as a cupboard, with two hinged paneled doors, carved in with elaborate circular acanthus-leaf rosettes in the center of which are wooden knobs. The base is molded.

Height, 3 *feet* 7 *inches; length*, 4 *feet* 2 *inches; depth*, 2 *feet* 1 *inch.*



549—Sixteenth Century Tuscan Walnut Bench

Rectangular shape. The straight square back has a molded cornice and frieze supported by a row of nine turned baluster-shaped columns on high cylindrical pedestals, the seat has a molded edge and the two fluted side supports are of bracket shape with lions' paw feet on molded base rails.

Height, 3 *feet* 11½ *inches; length*, 4 *feet* 1½ *inches.*



550—Seventeenth Century Italian Walnut Madia

Rectangular shape, with hinged molded top. The upper part is formed as a long shallow bread-box, while below are three drawers with wooden knobs, and a cupboard with two hinged doors with wooden knobs and pivoted catches. The fronts of the bread-box, the drawers and the hinged doors have molded panels and the latter are separated by three panels molded to correspond. On two shaped bracket ends with square base rails.

Height, 4 *feet* 1 *inch; width,* 5 *feet* 3½ *inches; depth,* 1 *foot* 7½ *inches.*



551—Fifteenth Century Florentine Walnut Enclosed Chair
Enclosed on three sides by paneled back and side, with molded cornice forming an octagon. The seat is arranged as a cupboard, with a hinged panel projecting door. Molded base.



552—Sixteenth Century Tuscan Walnut Cabinet

Rectangular shape, divided horizontally into two portions. The upper portion is arranged as two shelves, molded fronts carved with flutings, shaped molded side brackets and molded cornice. Below are two drawers with paneled fronts and wooden knobs separated by three shaped modillions, and a cupboard with two hinged paneled doors with wooden knobs. On a plain molded base.

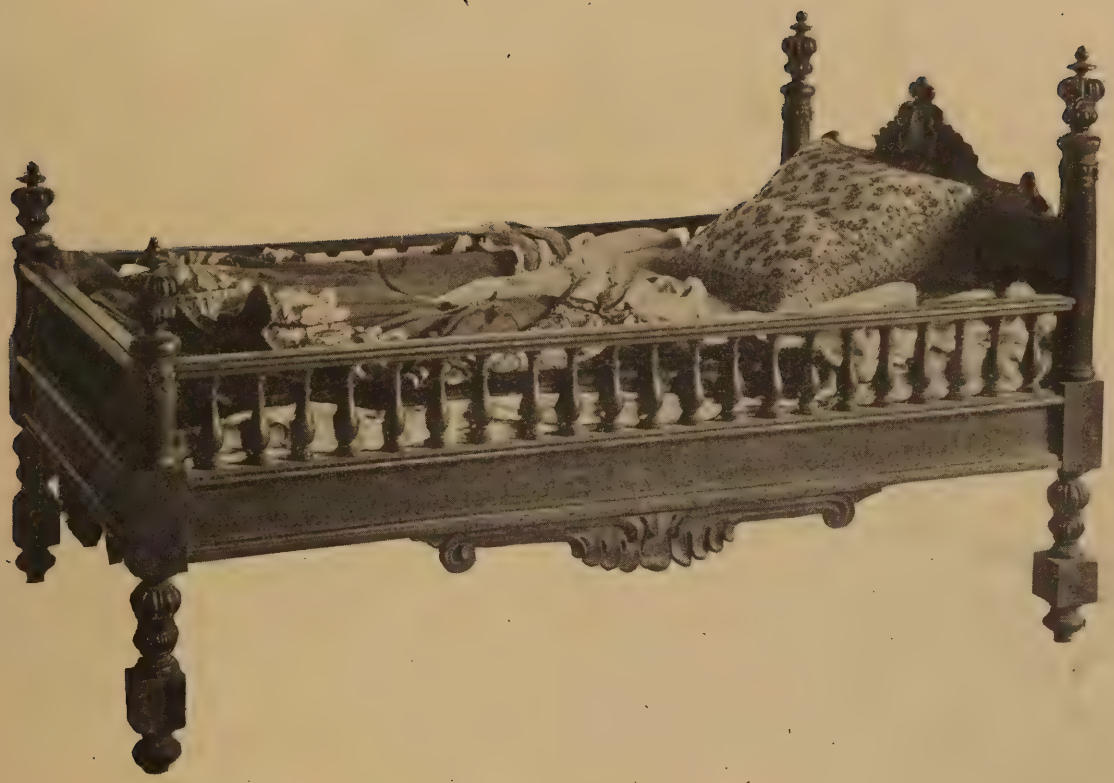
Height, 6 *feet* 6 *inches; width,* 3 *feet* 10 *inches; depth,* 1 *foot* 10 *inches.*



553—Seventeenth Century Bolognese Walnut Bread Box and Stand

"Madia," or bread-box, of rectangular shape. Formed as an oblong chest with hinged molded and domed lid, supported on a stand of four straight wide legs. The lid and sides are decorated with shaped and raised panels and a studding of round-headed brass nails.

Height, 4 *feet* 3 *inches; length*, 6 *feet* 4 *inches; depth*, 2 *feet* 6¼ *inches.*



554—Sixteenth Century Italian Walnut Small Bed

Four turned and carved posts, those at the head rising and having between them a shaped headboard. Carved in a honeysuckle and scrolled design enclosing an oval cartouche carved with a coat-of-arms. The end and sides are enclosed with arcadings of turned baluster-shaped spindles supporting molded rails, and with shaped aprons carved in a honeysuckle and scroll design; the legs are turned and carved with square block feet. Exceptional patina.

Height, 2 feet 8 inches; length, 4 feet 2 inches; width, 2 feet 8½ inches.

555—Fifteenth Century Bolognese Walnut Table

Oblong top, with plain edge, and apron fitted with drawers having paneled fronts and wooden knobs. On six straight square legs, with shaped brackets supporting the apron, and molded feet. Square side and end rails.

Height, 3 *feet; length,* 10 *feet* 6 *inches; width,* 2 *feet* 8 *inches.*

(*Illustrated*)

556—Fifteenth Century Bolognese Walnut Table

Oblong plain top, with molded apron fitted with four drawers with paneled fronts and wooden knobs. On four straight square legs, with scroll-shaped brackets above, and shaped molded brackets finished with turned finials beneath. Deep molded side and end rails.

Height, 3 *feet; length,* 10 *feet* 6 *inches; width,* 2 *feet* 8 *inches.*

(*Illustrated*)

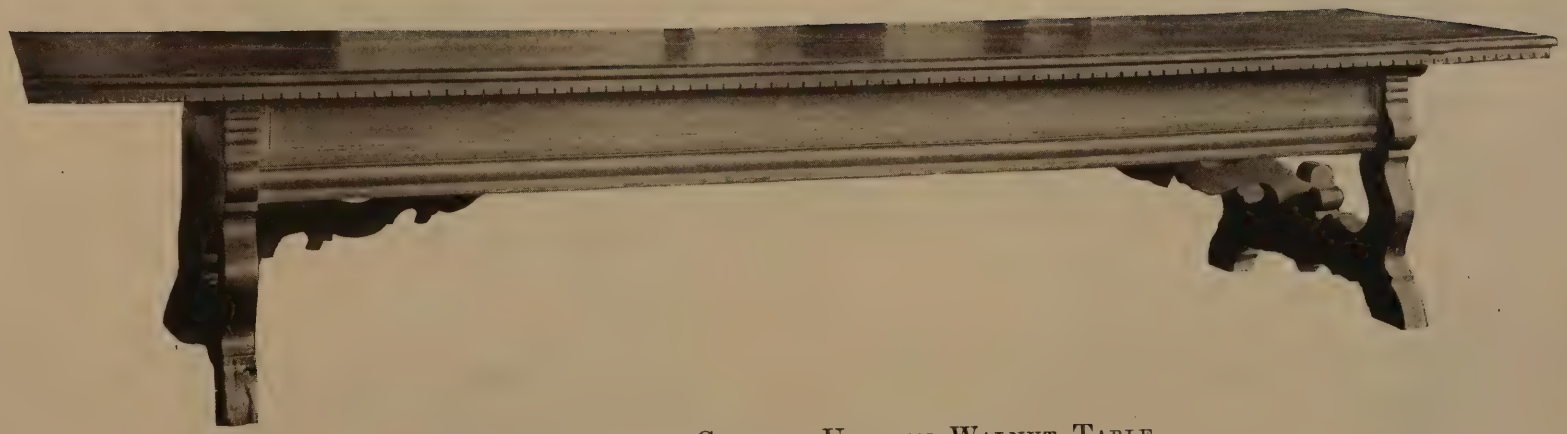
557—Seventeenth Century Umbrian Walnut Table

Oblong top, with molded and carved edge, and molded apron. On two lyre-shaped legs, with carved volutings, shaped and scrolled longitudinal bases, and shaped and molded brackets.

Height, 2 *feet* 8 *inches; length,* 13 *feet* 6 *inches; width,* 3 *feet* 3 *inches.*



No. 555. Fifteenth Century Bolognese Walnut Table
No. 556. Fifteenth Century Bolognese Walnut Table



557—Seventeenth Century Umbrian Walnut Table

INLAID AND PAINTED MUSICAL INSTRUMENTS OF THE XVIth CENTURY

Three lutes, mandolas and *bassi a corde* which once hung upon the walls of Davanzati Palace remind us that, in the days when they were made, Italy, save for the folk-songs and the peasant melodies, comprehended very nearly all that there was of music in Europe It was for this reason that the lute, the spinet, the harpsichord and even, in later days, the piano, were all Italian in their origin. Yet there is another quality possessed by all these which makes them worthy of the attention of others besides the lovers of music. Like everything else to which they put their hands, the sixteenth century Italians made these not merely musical instruments, but things of decorative beauty. The shapely inlaid bodies of the mandolas and lutes, the painted patterning of the wind instruments, make of each one of them, to-day, "a thing of beauty and a joy for ever."

H. T.

558—Seventeenth Century Italian Horn

Of brass curved, with spirally twisted mouthpiece and terminating in a serpent's head with wide-open mouth, naturalistially colored and decorated in low relief.

Length, 22 inches.

(*Illustrated*)

559—Seventeenth Century Italian Horn

Of brass, spirally carved, with bracketed mouthpiece and terminating in a serpent's head decorated in colors and gold in low relief.

Length, 24 7/8 inches.

(*Illustrated*)

560—Eighteenth Century Italian "Serpentone"

Wind instrument of wood and of the bassoon type. Spirally twisted mouthpiece of brass and stem of wood terminating in a brass serpent's head, with colored and gilded decoration in low relief.

Length, 45 1/2 inches.

(*Illustrated*)

561—Sixteenth Century Florentine Herald's Trumpet

Long straight cylindrical trumpet of brass, with two molded knops and flaring mouth. Attached is a white silk flag with the red lily of the Republic of Florence. The lip of the trumpet is engraved: "Benedettus, Benenatus. Fecit. Florenze. MDX".

Length, 42 1/4 inches.

(*Illustrated*)

562—Eighteenth Century Italian "Basso a Corda"

String instrument of wood. Of pyramidal shape, with molded base. Straight bridge, tapering neck and scrolled head. Fitted with a single string.

Length, 63 3/4 inches.

(*Illustrated*)



561



559



558



560

No. 558. Seventeenth Century Italian Horn

No. 559. Seventeenth Century Italian Horn

No. 560. Eighteenth Century Italian "Serpentone"

No. 561. Sixteenth Century Florentine Herald's Trumpet



564 562 563

563—Sixteenth Century Italian Mandola

Mandola or cithern of wood, having a pear-shaped body, with circular pierced "rose" in the sounding board, straight neck, scrolled and double curved head, and ebony pegs. The mandola (not to be confused with the mandolin) was strung with two sets of strings, one above the other, both being supported on molded bridges.

Length, 39⅜ *inches.*

564—Sixteenth Century Italian Lute

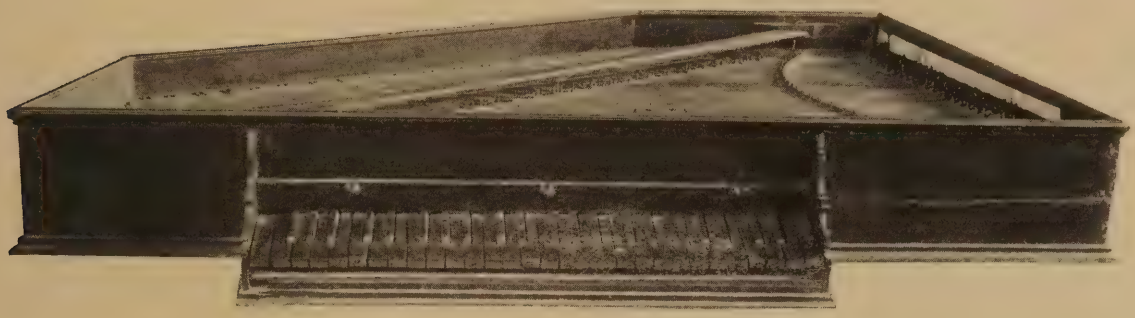
Pear-shaped body of wood, with pierced circular rose, straight neck and tapering head set at an angle.

Length, 35½ *inches.*

565—Sixteenth Century Italian Lute

Pear-shaped body of wood, with pierced circular rose, straight neck and tapering head set at an angle.

Length, 39⅜ *inches.*



566—Sixteenth Century Italian Spinet

Plain wooden case of pentagonal form, having a sounding board overstrung with wire, and a molded cornice and base. From one side projects the keyboard with wooden keys, shaped bracketings at either end and a molded base. There is no stand. This instrument is signed and dated: "Opus . D. D. R. Iannis Francisci Brixiani . MDXXX."

Length, 56 *inches; width,* 19 *inches.*

Note: The earliest spinet in existence, now in Paris, was made at Verona in the year 1523, only seven years before this example was made at Brescia.

567—Fifteenth Century Italian Herald's Trumpet

Long, straight cylindrical trumpet of brass with flaring mouth. Engraved on the lip is the inscription: "Sani . Petus . Monsilicinus . MCDLI" . with a small coat-of-arms above the date.

Length, 49¼ *inches.*

Note: This and the following are the only examples of heralds' trumpets of this period that are known to be in existence.

568—Sixteenth Century Italian Trumpet

Cylindrical trumpet of brass, with swelling mouth.

Length, 31½ *inches.*

569—Seventeenth Century Italian Brass Surveyor's Quadrant

Semicircular movable disk, engraved with degrees and with a turned cylindrical brass socket. In contemporary leather case, with carrying strap.

Height, 4¾ *inches.*

570—Sixteenth Century German Brass Astrolabe

Circular form, with ring for suspension. Outer rim of brass engraved with degrees; sunken front of brass engraved with meridian and other lines and concentric circles; from the raised brass limbs project the finding points of hook shape. Engraved with the inscription: "Georgius Hartman, Norenberge Faciebat anno 1537."

Diameter, 6⅜ *inches.*

571—Sixteenth Century Brass Astrolabe

Circular form, with ring for suspension. Engraved outer rim and plate with inner branching limbs terminating in hooked points for finding purposes.

Diameter, 7¾ *inches.*

572—Sixteenth Century Italian Globe

Terrestrial globe. Engraved Map of the World mounted on a sphere of papier-maché and dated "1577." On a turned standard of gilded wood, with a brass ring engraved with degrees.

Height, 16⅛ *inches.*

573—Seventeenth Century Italian Globe

Celestial globe. Engraved Map of the Heavens, mounted on a papier-maché sphere. On a shaped bronze tripod stand, with molded and carved marble base.

Height, 22 *inches.*

574—Eighteenth Century Italian Telescope

Adjustable vellum-covered tubes; case covered with tooled and gilt leather, and turned wooden ends.

Length, 27½ *inches.*



575—Pair of Sixteenth Century Italian Globes

Terrestrial and Celestial globes, the one a Map of the World, the other a Map of the Heavens, engraved on paper, mounted on spheres of papier-maché. Surrounded by a perpendicular ring of brass engraved with degrees and dated "1600." The Celestial Globe has the Signs of the Zodiac and symbolic figures of the Constellations, the Terrestrial Globe figures of ships, all realistically drawn and colored. On gilded bronze stands of tripod form consisting of three shaped voluted flat supports richly chased and supported on molded bases, with compasses inserted, with scrolled and voluted feet.

Height, 29½ *inches.*



Davanzati Palace: Corner of Living Room—Second Floor

ORIENTAL RUGS AND CARPETS

(Chiefly of the XVIth and XVIIth Centuries)

The artistic interchange in Renaissance times between Italy and the Orient can be discerned in many ways, not the least significant of which is the constant recurrence in Italian paintings of the period of the rugs of Persia and Asia Minor. Through Italy, of course, came to the more northerly countries those *tapetti* which Holbein so delighted to portray that we are wont to classify their existing originals as "Holbein rugs," and direct to Italy some three or four hundred years ago came these rugs which formed part of the furnishings of the Davanzati Palace.

This it is that gives them so peculiar a desirability in the eyes of modern collectors, for they embody not only the singular genius for color and pattern of their Eastern weavers, but also the decorative taste and feeling of the Patrician families of Cinquecento Italy for the adornment of whose palaces and villas they were unloaded on the quays of Genoa and Venice.

H. T.



576—Two Sixteenth Century Italian Cushions

Rectangular shape. Covered in red satin embroidered in gold thread at the corners, with designs of cornucopiæ filled with conventional flowers and with deep borders of acanthus-leaf scrollings.

Height, 1 *foot* 3¾ *inches; width*, 1 *foot* 10½ *inches.*



577—Two Sixteenth Century Italian Cushions

Rectangular shape. Covered with fine white linen embroidered in gold thread, with an all-over pattern of detached S-shaped scrollings and phœnixes. Bordered on four sides with a pattern of floral scrollings.

Height, 1 *foot* 1 *inch; width*, 1 *foot* 4 *inches.*



578—Sixteenth Century Italian Cushion

Rectangular shape. Covered with blue satin embroidered in gold thread with a diapered patterning of single and double fleurs-de-lis. No border.

Height, 10¼ *inches; width*, 1 *foot* 9¼ *inches.*



579—Sixteenth Century Italian Cushion

Rectangular shape. Outer cover of fine white linen patterned in square medallions with rosetted centers of cut and drawn work and with borders of similar patterning. Inner covers of yellow silk.

Height, 1 *foot* 1½ *inches; length*, 1 *foot* 6½ *inches.*



580—Two Sixteenth Century Italian Embroidered Satin Cushions

Rectangular shape. Covered in red satin, embroidered in yellow silk and gold thread with a scrolled design of rose leaves and flowers. In the center within a twisted wreath is a large shield, surmounted by a helmet and label, containing the arms of the Medici family quartered with those of Aragon. The whole surrounded by a scrolled border.

Height, 1 *foot* 1 *inch; length*, 1 *foot* 5 *inches.*

Note: In 1539 Cosimo de' Medici married Eleanora of Toledo, daughter of Ferdinand of Aragon, Viceroy of Naples. It is for him, therefore, that these cushions were originally made.

581—Two Sixteenth Century Florentine Pillows

Rectangular shape. Covered in red velvet, embroidered in gold thread with deep borders of a scrolled design. At the corners are tassels covered with red silk worked in gold thread.

Height, 1 *foot* 7½ *inches; width*, 2 *feet* 2½ *inches.*

582—Three Sixteenth Century Italian Small Cushions

Rectangular shape. Covered in cut wine-colored velvet of a diapered pattern. Gold borders.

Height, 9½ *inches; width*, 1 *foot* 5 *inches.*

583—Sixteenth Century Italian Child's Costume

Girl's dress of green woolen cloth, with a border of yellow and white cloth embroidered in silver; the sleeves are of white silk embroidered in silver and puffed with yellow silk; the collar is of yellow silk ornamented to match the skirt and finished with white silk cord and tassels.

584—Sixteenth Century Italian Silk Under-jacket

Of blue silk, with long loose sleeves and buttoning close up the front. Woven in silver thread with design of stripes and diapered pattern of pear-shaped figures.

585—Seventeenth Century Italian Table Cover

Rectangular shape. Of blue satin, with a design of flowers and leaves; embroidered with a design in gold thread at the corners and gold fringe. In the center is the coat-of-arms of the Colonna family on a red ground framed in yellow silk.

Height, 1 *foot* 5 *inches; length*, 3 *feet* 2 *inches.*

586—Sixteenth Century Italian Coverlet

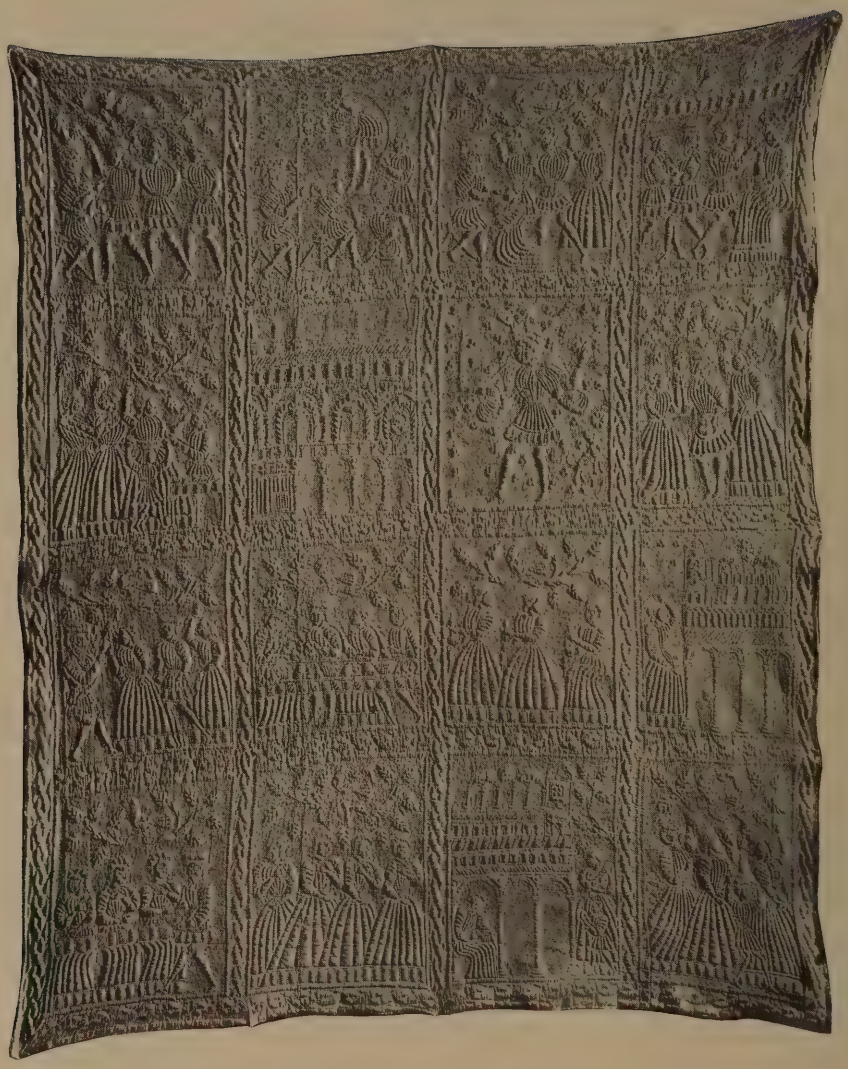
Rectangular shape. Of yellow silk, embroidered in red silk with leaf and scrolled designs.

Length, 7 *feet* 10½ *inches; width*, 3 *feet* 7 *inches.*

587—Sixteenth Century Italian Coverlet

Rectangular shape. Of green velvet, with border woven in gold thread.

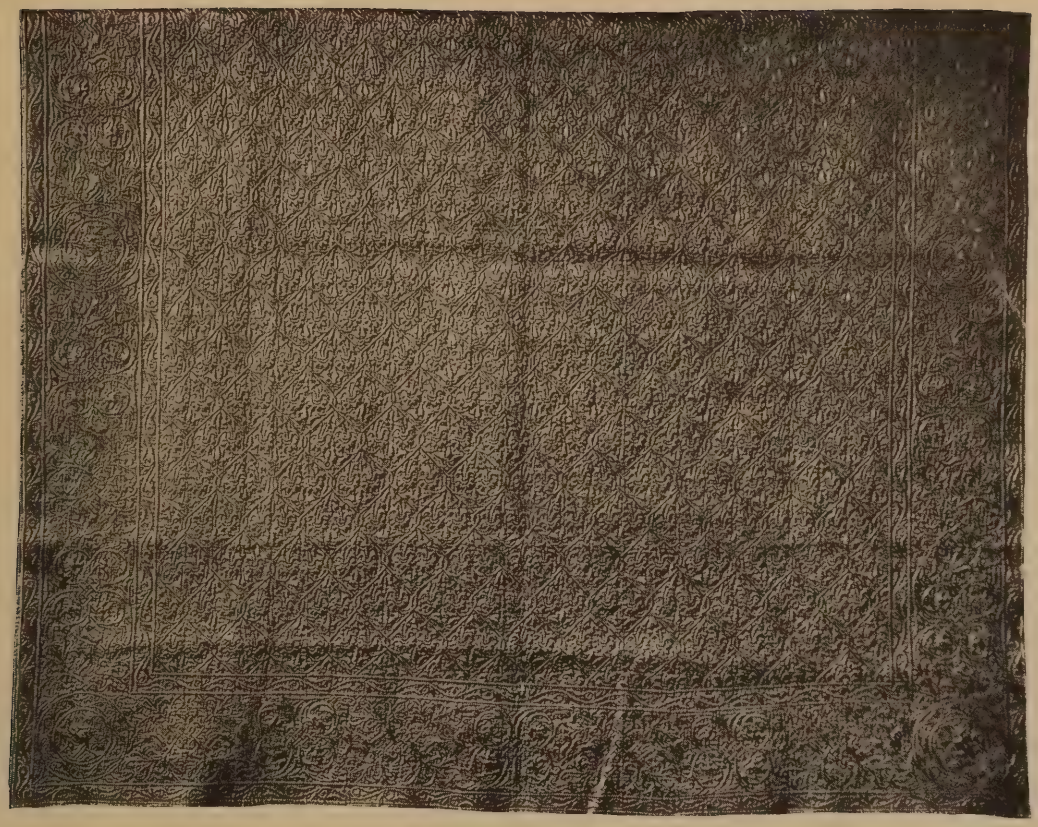
Length, 7 *feet* 10½ *inches; width*, 5 *feet.*



588—Early Sixteenth Century Coverlet

Rectangular shape. Of fine white linen, formed of three layers of material and elaborately quilted. The coverlet is divided into sixteen rectangular compartments by vertical stripes of a twisted-rope design and horizontal stripes of a rosetted design. The squares contain scenes abounding in figures in sixteenth century costume and in views of a palace with cupolas. These scenes represent incidents in a contemporary "novella" or story.

Length, 6 *feet* 7½ *inches; width*, 5 *feet* 8 *inches.*



589—Sixteenth Century Italian Large Coverlet

Rectangular shape. Of red satin, quilted, as to the center, in a diapered design of almond-shaped figures occupied with scrolled figures and with a deep border of scrollings and winged animals between two narrower bands of undulating and leaf pattern.

Length, 7 *feet* 10½ *inches; width*, 6 *feet* 10½ *inches.*

590—Sixteenth Century Italian Coverlet

Rectangular shape. Of violet-colored velvet, with a fringe of the same color and a border woven with gold thread.

Length, 10 *feet* 2 *inches; width*, 6 *feet* 11 *inches.*

591—Seventeenth Century Italian Large Coverlet

Rectangular shape. Of white silk, worked in Hungarian stitch with a pattern of a lozenge-shaped diaper filled with flowers of alternating colors. The border is of yellow, patterned with rich embroidering of silk and fringed.

Length, 11 *feet* 2 *inches; width*, 8 *feet* 10 *inches.*



592—Small Asia Minor Rug

Of a type found not earlier than 1600 and not later than 1700. It is both a prayer rug and a hearth rug. The center, with a rich red ground, has a shaped arch above and below, with spandrels occupied by scrolled designs of yellow touched with blue, and in the center a quatrefoiled medallion in dark blue. The main border, on a dark blue ground, is patterned with large conventional palmette figures in red, with touches of green, blue and yellow. The inner and outer guards have conventional straight-stemmed floral spray patterning of blue, yellow and brown on a red ground.

Length, 5 feet 1 inch; width, 3 feet 5 inches.



593—Sixteenth Century Western Asia Minor Rug

A collector's piece and a companion piece to Nos. 601 and 602. The field, on a red ground, has an all-over patterning of radiating scrollings and geometrically conventionalized leaf forms in yellow relieved by touches of white and blue. The main border, on a blue ground, has a patterning of S-shaped scrollings in red, with trefoil flowers of yellow and rosettes of olive green at regular intervals. The inner and outer guards, on yellow grounds, have patternings of red scrolls, and blue and white rosettes.

Length, 5 *feet* 8½ *inches; width,* 4 *feet* 8½ *inches.*

594—Antique Ladik Prayer Rug

Asia Minor, 1750. A type of prayer rug only occasionally found. The mihrab, with rich red ground, has a stepped pointed arch outlined in yellow and white with sky spandrels of green occupied by three branched floral sprays in red and yellow. The panel above, on a red ground, has a pointed lambrequin lower border from which spring three lily forms alternating with straight stalks of pointed leaves in light and dark blue and white. The borders, which have been restored, have a yellow ground, patterned with an undulating design of hooked character enclosing square starred rosettes and scrolled figures in purple, green, red, blue and white. Narrow fringe at top and bottom.

Length, 5 feet 7 inches; width, 3 feet 9 inches.

(*Illustrated*)

595—Antique Ghiordes Prayer Rug

Asia Minor, 1700. The first impression made by this old Ghiordes is not favorable to its classification among the very best of its kind; the last impression, derived after an hour's consideration, is that its equal would be hard to find. It is a superb decoration—a quality lacking in many of the minutely decorated specimens. The mihrab, with a red ground, has a stepped and pointed arch supported on two conventional pilasters having shafts decorated with white lozenges on a green ground and floriated capitals and bases; sky spandrels, of dark blue, are filled with curved branches of flowers and leaves in white and red. The panel above is filled with conventionalized flower and leaf forms. The main border is patterned, on an olive green ground, with floral medallions, large palmette-shaped flowers and conventional pointed-leaf forms in white, blue and red.

Length, 5 feet 4 inches; width, 4 feet 1½ inches.

(*Illustrated*)



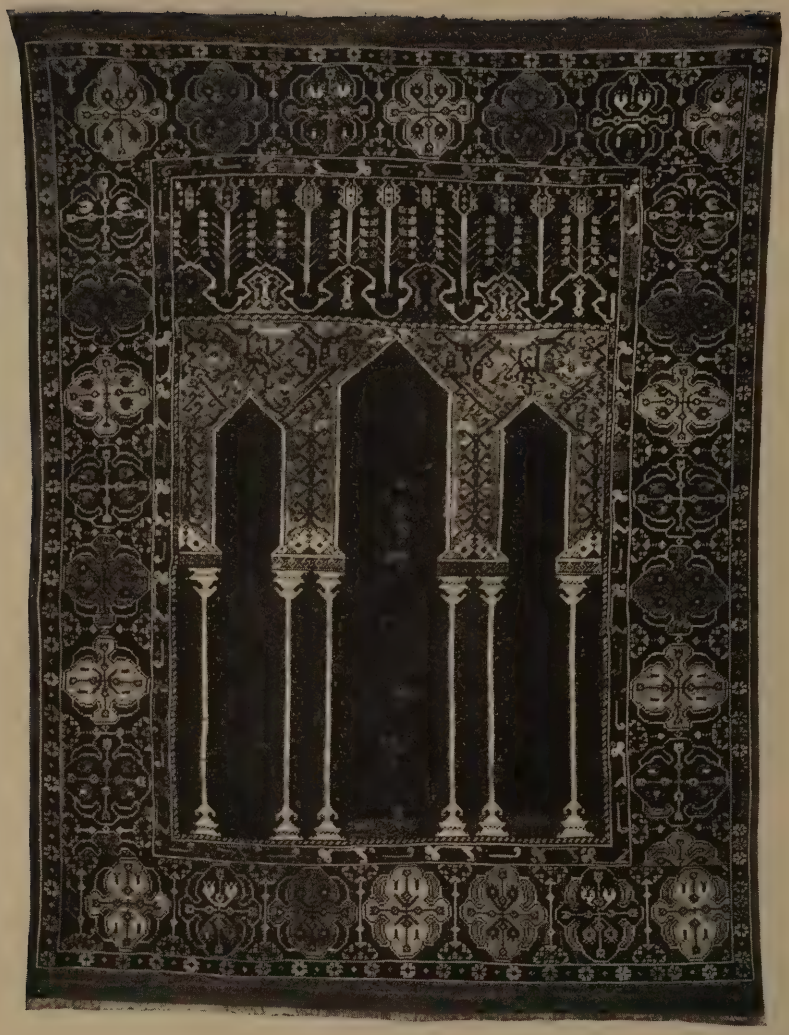
594



595

No. 594. Antique Ladik Prayer Rug

No. 595. Antique Ghiordes Prayer Rug



596—Seventeenth Century Ladik Prayer Rug

Mosque design. Asia Minor, 1600. Positively the last word in prayer rugs and the finest specimen of small carpet made in Turkey. Similar rugs are among the choicest possessions of the museums of Europe. Rugs of this character should be the property not of individuals but of nations.

The mihrab, with a red field, consists of three angular-pointed arches supported, in the center, by slender twin columns with ornamental capitals and bases, and at the sides by single columns to match. The sky spandrels are filled, on a light blue ground, with highly conventional leaf forms and geometrical scrollings in red, white and black. Above is a panel with a red ground occupied by trefoiled lambrequin borders and upright conventionalized stems in white, black and blue. The border is of a harmonious design.

Length, 5 feet 4½ inches; width, 3 feet 11¼ inches.

597—Seventeenth Century Ladik Prayer Rug

Mosque design. Asia Minor, 1600. Companion rug to No. 596 and almost equally desirable. The very high importance of these two rugs can hardly be over-emphasized.

The mihrab, with a red field, consists of three angular-pointed arches supported, in the center, by slender twin columns with ornamental capitals and bases, and at the sides by single columns to match. The sky spandrels are filled, on a light blue ground, with highly conventional leaf forms and geometrical scrollings in red, white and black. Above is a panel with a red ground occupied by trefoiled lambrequin borders and upright conventionalized floral stems in blue, white and black. The border, on a red ground, is patterned with quatrefoil medallions of alternating blue and dark green occupied by conventional floral sprays of red and white. The inner guard is patterned in conventionalized leaf sprays on a brown ground, and the outer guard is of small quatrefoil rosettes in red, white and blue on a brown ground. Green selvage and narrow fringe at top and bottom.

Length, 5 *feet* 4½ *inches; width,* 3 *feet* 11½ *inches.*

598—Sixteenth Century Persian Prayer Rug

Oblong shape. Arched mihrab, with red field, having in its center an elongated rectangular medallion, with blue ground decorated in red. Varicolored border of a geometrical patterning.

Length, 6 *feet* 6¾ *inches; width,* 4 *feet* 8 *inches.*

599—Small Asia Minor Rug

Of a type found not earlier than 1600 and not later than 1700. Small blue medallion on a plain red field, with strongly designed corners and "richly ornamented borders principally in red on a dark background."

This ancient rug is both a prayer rug and a hearth rug. The small four-inch medallion, containing an eight-pointed star, set directly in the center of the upper mihrab, shows the rug to be a prayer piece; the double niche indicates its use as a hearth ornament.

Of interest are the spots of white cotton throughout the border.

Length, 6 *feet* 5½ *inches; width,* 3 *feet* 7 *inches.*

600—Imperial "Polish" Wool Rug

In the design and color known as Polish. Made probably at the Imperial Manufactory about 1600.

The design consists of large flowers, broad leaves and heavy twigs, which, examined closely, have a crowded appearance and seen at a distance appear to be open and well composed. A perfect example of a master's disposition of color.

To a rug collector this single known example of "Polish" wool rug should be as desirable as the rarest stamp to a philetalist.

Length, 5 feet 11 inches; width, 4 feet 1½ inches.

(*Illustrated*)

601—Western Asia Minor Rug

Sixteenth century, of the type depicted in the paintings of Lorenzo Lotto, Girolamo dai Libri, Bronzino, and Luca Longhi. A rug of rare distinction, due to the domination of a broad border of Chinese cloud bands. The wonderful ornament of the center ground is merely a masterly arrangement of conventionalized leaves and vines.

The field has a design, on a red ground, of interlacements and highly conventionalized flower and leaf forms in yellow relieved by passages of blue and white. The main border has a patterning, on a dark blue ground, of trefoiled palmettes, quatrefoils, cloud forms and rayed flower forms mainly in red, but with touches of blue, yellow and white. The inner guard has an undulated pattern in red on a yellow ground and the outer guard a pattern of conventional S-shaped floral sprays in red on a yellow ground.

Length, 5 feet 4 inches; width, 3 feet 10 inches.

602—Western Asia Minor Rug

Sixteenth century, of the same type as rug No. 601 and frequently depicted in paintings by the old masters. Open rather than close, crowded leaf-forms make up the field design. Cufic inscription inspired the border. A superb old-rose and gold rug.



No. 600. Imperial "Polish" Wool Rug

603—Antique Rose and Green Asia Minor Rug

Seventeenth century. Oriental rugs are wanted among the fine arts because of such rugs as this one. If soft rose and green have ever been better combined, it has been in other materials. If flower and leaf have been more elegantly disposed, the better examples have been neither numerous nor conspicuous. It is doubtful if there is anywhere a more delightful floor fabric.

The field, on a deep rose-colored ground, has an all-over patterning of interlaced designs, with palmette-shaped flowers, curved pointed leaves with serrated edges, large rosettes and sprays of smaller flowers in differing shades of light blue, green and yellow. In the center is a large circular medallion with scalloped edge, with a green ground, and a star-shaped center, from which spring floral sprays and eight palmette-shaped flowers, in red, blue and white. The main border, on a green ground, is patterned with palmette-shaped flowers and curved branches of leaves separated by conventional cypress-tree forms; all in red, blue and two shades of yellow. The inner and outer guards are patterned, on blue grounds, with red rosettes. Fringed at top and bottom.

Length, 11 *feet* 2 *inches; width*, 7 *feet* 4 *inches.*

(*Illustrated*)

604—Oushals Palace Rug

Asia Minor, 1700. If proof were needed of the decadence of modern Turkish carpets, the noble ancient type represented by this fabric would furnish the necessary evidence. For corner design, not inartistic triangles but glorious quarter medallions; for the center a figure of infinite draftsmanship and virile imagination; for the border a broad band of flowers. For vigor of color and design, few if any Oriental rugs surpass this type, and not many such pieces have been imported.



No. 603. Antique Oushals Palace Rug

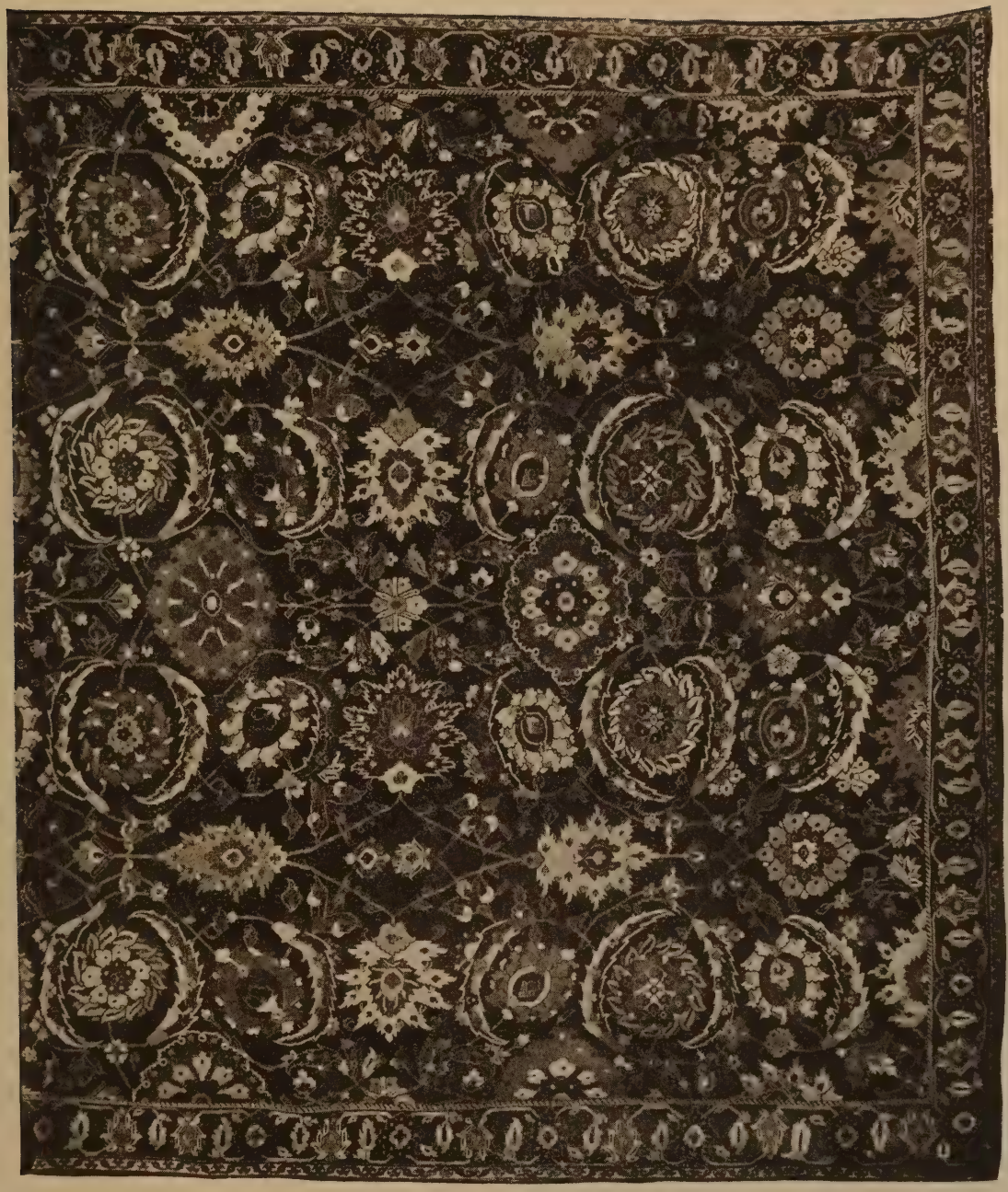
★605—The "Doria" Sixteenth Century Ispahan Carpet

Rectangular shape. The field, with a blue ground, is decorated with an all-over patterning of palmettes and peony blossoms, enclosed in curved pointed leaves with serrated edges and connected by interlacements of slender stems with leaves and flowers of varied colors, the interstices occupied by oval floral medallions with scalloped edges. The main border is a design of tulip-shaped flowers, with leaves and scrolled stems. Separated by eight-petalled floral medallions. The narrow inner guard is of a barber's pole pattern and the outer guard is of floral undulating design.

Length, 19 *feet* 6 *inches; width,* 8 *feet* 11 *inches.*

(*Illustrated*)

Note: The "Doria Carpet," one of the most celebrated in Italy, hung for generations in the Doria Palace until it passed directly into the possession of the present owner. It was presented about 1540 to the celebrated Genoese Admiral Andrea Doria, known as the "Father and Liberator of his Country," by the Persian Ambassador as a token of the esteem of his sovereign the Shah. In 1915, when King Victor Emanuel visited the Davanzati Palace, he was particularly interested in this remarkable carpet and declared that it was the finest specimen of the art of the loom he had ever seen.



★ No. 605. The "Doria" Sixteenth Century Ispahan Carpet

TAPESTRIES

606—Fifteenth Century Flemish Verdure Tapestry Panel

Rectangular shape. The field is entirely covered with a design of large scrolled pointed leaves with serrated edges of conventional Gothic character interspersed with long stems of cinque-foiled flowers and leaves. Below, on a rocky ground, and partially concealed by the verdure, are seen the figures of a charging bull facing in an attitude of defiance a couchant lion. Above, perched upon the leaves are various birds, including two peacocks, and a rat. In the center is an upstanding stem of rose leaves and conventionalized rose blossoms. Surrounded by a border of a twisted ribbon design with three-foiled loops and rosetted corners.

Height, 7 *feet* 9½ *inches; width,* 8 *feet* 10 *inches.*

(*Illustrated*)



No. 606. Fifteenth Century Flemish Verdure Tapestry Panel

★607—Late Fifteenth Century Flemish Marriage Tapestry

Rectangular shape. Divided horizontally into two compartments of inter-related subjects relating to a fifteenth century marriage. In the upper one is shown the arrival of the bride-to-be at her future home. In the center, the young woman is kneeling at the feet and grasping the welcoming hands of her betrothed's mother, while on the left are seen the father, and the youth himself, leaning against a pillar and gazing lovingly at his future wife. On the right, behind the bride, stand her mother and father and three of her youthful kinsmen, one of whom, starting forward with an angry gesture, is restrained by a companion. In the background are seen fruit trees and the towers and high gibbet of a town. Below, in a field of varicolored flowers, the bride and bridegroom, now presumably happily married, are seated in the center of the composition, the bridegroom handing her a basket of fruits which he holds in both hands. On the left-hand side is a group of four maidens, one of whom on her knees offers a dish of fruit to the bride, while on the other side are three youthful couples in rich apparel.

The extreme left of the composition is occupied by two panels, in late Gothic pinnacled buttresses of allegorical subjects. Above, a young couple are seen seated in close proximity, while below is the figure of a young woman with ermine mantle, seated on a Gothic canopied chair holding a bunch of grapes in her right hand, while her left rests on a shaped shield with the Altieri coat-of-arms, which she supports on her knee. In the background are two savages fighting. The border is of detached branches of flowers and leaves at the sides and of a running pattern of vine leaves and grapes and floral sprays above and below. (Pending re-weaving, a hole has been filled with painted cloth.)

Height, 8 *feet* 10 *inches; width*, 11 *feet* 10 *inches.*

(*Illustrated*)

Note: This early Flemish tapestry, so noteworthy from its admirable coloring and the excellent drawing of the faces, which, while losing none of their decorative quality, are yet full of expression, was woven to commemorate the marriage of one of the Altieri family. For generations it hung in the Palace of the Princes Altieri, near Lucca, and so is known in Italy as the "Altieri Tapestry." It formed one of the chief glories of the Davanzati Palace.



★ No. 607. Late Fifteenth Century Flemish Marriage Tapestry

608—Sixteenth Century Florentine Tapestry Panel (*Known as the Medici Tapestry*)

Rectangular shape, the subject representing a fishing scene. In the middle foreground are seen two fishermen, one of whom kneels to take out of the net, upheld by the other, a group of fish. Beyond them is seen a group of sailors and a three-masted high-poled vessel, and in the background the entrance to the harbor of Leghorn, with its fortress and another ship in the distance. In the immediate foreground is the seated figure of a bearded old man with a garland of water leaves typifying the river Arno. This subject is flanked by two tapering pilasters, seen in profile, with capitals of women's heads and voluted consoles from which depend festoons of fruits and leaves. There is an outer pane with a design of octagonal panels of lobsters supported by ribbons and four Putti carrying fishing nets and fish at the sides, panels of a fish and Nereids at the bottom, and medallions of fish, a crab and a tortoise at the angles. Above is a broken cornice, and in the center an oval scrolled medallion supported by winged Amorini and occupied by the arms of the Medici family.

Height, 12 *feet* 3½ *inches; width*, 7 *feet* 8½ *inches.*

(*Illustrated*)

Note: This famous tapestry was woven in Florence to the order of Francesco Medici (1541-1587) to commemorate the improvements he effected at Leghorn, which improvements had been projected by his predecessor, Cosimo I.



No. 608. Sixteenth Century Florentine Tapestry Panel
(*Known as the Medici Tapestry*)

609—Late Sixteenth Century Flemish Tapestry Panel

"The Triumph of Prudence," which is of an allegorical nature. In the center, seated upon a throne which stands upon a dais covered with an Oriental rug, is the figure of Prudence represented as a young woman wearing a diadem. She is seated under an ornate tabernacle supported by square columns, above which is the seated figure of King Solomon. Against the background of clouds the tabernacle is surrounded above by the physical senses of Hearing, Seeing, Tasting and so forth, represented by winged horses, and by the intellectual faculties represented by figures of kings with crowns and scepters. Below, on the right, are women personifying Prudence (several times repeated), Reason, with a whip, and Concord or Peace. The foreground is occupied with the kneeling figure of a woman in the center, having, on the right, the figure of a queen and of two horses bestudded by winged Amorini bearing banners inscribed with the names of Sight and Hearing, and on the left the figure of Jacob beside a pile of chariot wheels. The background is a landscape with buildings, and nearer at hand are trees and a rocky ground with bushes and flowers. The border has a design of festoons of fruits and leaves with flying ribbons above and below, and of fruits and leaves bound with ribbons at the sides.

Height, 13 *feet* 11 *inches; width*, 11 *feet* 10 *inches.*

(*Illustrated*)

609a—Fifteenth Century Italian Stamped Leather Panel

Formed of small oblong skins of leather stitched together. The center, on a gilded ground of checkered pattern, is occupied by a shield emblazoned on a field argent, three bars azure, with a pale argent of three bends gules. Augmented with a chief or, having an eagle displayed sable. As crest a ducal coronet, a helmet and an eagle displayed. For supporters there are two female caryatides, and below, a mask with a festoon of drapery. Elaborate scrolls, acanthus leaves and fruits, all in gold, silver, brown and black. Broad border of scrolled leaves and flowers in black on a gold ground edged by a narrower stripe of floriated undulating pattern, also in black on a gold ground.

Height, 10 *feet* 10 *inches; width*, 8 *feet.*



No. 609. Late Sixteenth Century Flemish Tapestry Panel

ITALIAN MAJOLICA

OF CAFAGGIOLO, FAENZA AND DERUTA

including a singular collection of the

PRIMITIVE MAJOLICA OF ORVIETO

Undoubtedly the lustred Majolica, of which the finest examples were produced by Maestro Giorgio of Gubbio, has of late years largely monopolized the favor of the average collector. But the excavations recently made at Orvieto and elsewhere have resulted in the discovery of a comparatively few pieces of the very earliest majolica for which the most distinguished connoisseurs have lately contended with friendly energy. Among the few gatherings of real importance the Davanzati Palace Collection has long held a chief place.

In his monumental book on Tuscan Majolica ["Die Anfange der Majolikakunst in Toskana," Berlin, 1911] Dr. Wilhelm von Bode, for instance, pays much attention to the primitive majolica discovered during recent excavations at Orvieto and makes frequent reference to what he terms "the carefully selected collection of Professor Elia Volpi, displayed by him in that model of restoration, the Davanzati Palace." He also asserts that "the greatest antiquarians have valued even fragments of majolica in restoring their palaces . . . among the foremost of these being Professor Volpi."

"Because," he continues, "these finds have been so numerous in Orvieto, I have arrived at the conclusion that Orvieto was the pottery center for all these primitive majolicas of central Italy.

"These early majolicas are closely related. They are made in only a few colors, chiefly copper green and brownish red (manganese), though more rarely one finds a pale blue and very occasionally a bright yellow.

"The decorations have a uniformity of mediæval Italian character with a trace of that Orientalism so noticeable in all contemporary European art, and more especially in the textiles. It consists of plain lines, basketwork, imbrications, initials, coats-of-arms, animals, sometimes mythological characters, and human figures. There are some ornaments, too, such as heads, flowers, fruits and coats-of-arms, in relief.

"The body of the ware is mostly a strong red resembling that of fine tiles, while the glazing mostly displays a metallic lustre.

"The vessels are of few shapes—bowls, with or without handles, tureens and pitchers, tall slender ones with short necks and large pear-shaped ones with high necks."

Dr. Bode further declares that "a majority of the ware has a strong provincial character, as shown in the severe lines, the form of the vessels, the dull coloring and the hasty execution," and concludes by stating: "I illustrate particularly some pieces of the Volpi Collection in order to show, from them, what the potters of ancient Tuscany have bequeathed to us as a legacy of the Middle Ages."

H. T.

FIFTH AFTERNOON'S SALE

SATURDAY, NOVEMBER 25, 1916

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 610 to 805, inclusive

DAVANZATI PALACE MAJOLICA

610—Fourteenth Century Orvieto Primitive Majolica Bowl with Handles

Coupe-shaped, with two projecting handles. Decorated, on a white ground, with geometrical patternings.

Diameter, 3¾ *inches.*

611—Fourteenth Century Orvieto Majolica Inkstand

Circular form and glazed in white.

Diameter, 3⅜ *inches.*

612—Fourteenth Century Orvieto Primitive Majolica Bowl with Handles

Coupe-shaped, with two projecting handles. Decorated, on a white ground, with geometrical patternings.

Diameter, 3¾ *inches.*

613—Fourteenth Century Orvieto Primitive Majolica Bowl with Handles

Coupe-shaped, with two projecting handles. Decorated, on a white ground, as to the interior with a primitive drawing of an Agnus Dei.

Diameter, 4⅜ *inches.*

614—Fourteenth Century Orvieto Primitive Majolica Bowl

Coupe-shaped, with two handles. Decorated, on a white ground, as to the interior with an Agnus Dei.

Diameter, 4⅜ *inches.*

615—Fourteenth Century Sienese Primitive Majolica Jug

Pear-shaped body, without handles. Decorated, on a white ground, in blue, with scrolled ornamentations and with three men's heads in relief.

Height, 3¾ *inches; diameter*, 4½ *inches.*

616—Fourteenth Century Orvieto Primitive Majolica Bowl

Coupe-shaped, with flat rim. Decorated, on a white ground, as to the rim with groups of radiating lines, as to the interior with a woman's head in a quatrefoiled bordered cup, on a hatched ground.

Diameter, 5⅛ *inches.*

617—Sixteenth Century Faenza Majolica Bowl

Coupe-shaped, with flat rim and annular edge. Decorated, on a light blue ground, in white and blue, as to the rim with a scrolled border and as to the interior with a figure of St. Catherine and her wheel modeled in low relief.

Height, 2 *inches; diameter*, 5⅛ *inches.*

618—Fourteenth Century Orvieto Primitive Majolica Bowl

Circular coupe-shaped, with flat rim. Decorated at the rim with radiating lines, symmetrically disposed, and the interior with the head of a youth on a patched background. (Imperfect.)

Height, 2⅝ *inches; diameter*, 5 *inches.*

619—Fourteenth Century Orvieto Primitive Majolica Cup

Curved sides, with looped handle.

Height, 2¾ *inches; diameter*, 4 *inches.*

620—Fifteenth Century Gubbio Primitive Majolica Bowl

Coupe-shaped, and decorated as to the interior with three crowns and a circular medallion occupied by a Gothic letter.

Height, 2¼ *inches; diameter*, 5⅜ *inches.*

621—Fourteenth Century Orvieto Primitive Majolica Vase

Bottle-shaped, with spherical body, high cylindrical neck and looped handle. Decorated, on a white ground, with a cross painted in reddish brown.

Height, 7⅛ *inches.*

622—Fourteenth Century Orvieto Primitive Majolica Pitcher

Pear-shaped body, cylindrical neck and annular foot, with pointed spout and looped handle. Decorated, on a white ground, in green, with a floriated Gothic letter "G."

Height, 6⅜ *inches.*

(*Illustrated*)



622



623



624

623—Sixteenth Century Urbino Majolica Salt Cellar

Rectangular shape, with outcurved sides, a sunken surface, modeled shells at the angles supported by winged sphinxes and four lions' paw feet. The top is painted with a nude Venus and the side with reclining Amorini. Above is an egg and dart border.

Height, 3⅝ *inches; diameter*, 4⅜ *inches.*

624—Fifteenth Century Florentine Majolica Pitcher

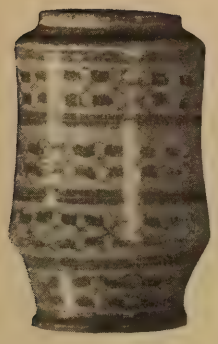
Pear-shaped body, with pointed spout and reeded looped handle. Decorated, on a white ground, in blue, with a circular medallion occupied by the Sacred Monogram and a floriated cross.

Height, 4½ *inches.*

625—Sixteenth Century Medici Porcelain Bowl

Coupe-shaped, with straight sides. Decorated, in an underglaze cobalt blue, with a design of scrolled flowers and leaves suggesting a Persian influance. Marked, on the base, in blue with the Duomo of Florence and the letter F.

Note: This is an example of what is probably the rarest of European porcelains, for Francesco de' Medici has the honor of having produced the *first* porcelain made in Europe. It was in 1475 that the Venetian envoy to Florence wrote of him that "he passes his whole day in the Casino surrounded by alembics and filters," making the ware of which only about thirty pieces have survived to our day, most of them being in the great National museums. About half are marked, as is the piece here catalogued, with the Dome of the Cathedral of Florence, and the decoration of nearly all is based on the Persian.



626



627



628

626—Fifteenth Century Cafaggiolo Majolica Albarello

Cylindrical shape, with incurved sides and carved foot. Decorated, on a pinkish white ground, in blue, with four bands of an interlaced pattern separated by double lines.

Height, 7½ *inches.*

627—Fourteenth Century Orvieto Primitive Majolica Bowl with Handles

Circular shape, with gadrooned side, scalloped edge and flat looped handles. Decorated, as to the interior, on a white ground, in green and manganese, with a fantastic winged animal having a man's head with acanthus-leaf sprays.

Height, 3½ *inches; diameter*, 7⅛ *inches.*

628—Fifteenth Century Cafaggiolo Majolica Pitcher

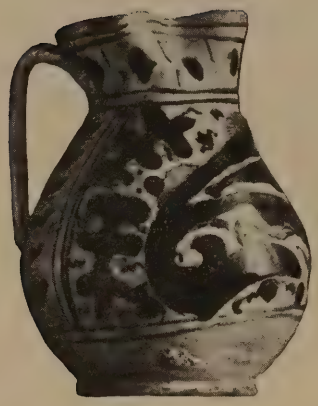
Pear-shaped body, with pointed spout, annular foot and twisted looped handle. Decorated, on a white ground, in green and reddish brown, with a large bird form flanked by pine trees and by a border of roundels.

Height, 6¾ *inches.*

629—Fourteenth Century Orvieto Primitive Majolica Pitcher

Pear-shaped body, with looped handle. Decorated, on a white ground, with a design of foliage.

Height, 7⅛ *inches.*



630



631



632

630—Fifteenth Century Cafaggiolo Majolica Pitcher

Pear-shaped body, with pinched rim, pointed spout, annular foot and flat straight looped handle. Decorated, on a white ground, in blue, with a conventional fish, scrollings and oak-leaf forms.

Height, 7⅞ inches.

631—Fifteenth Century Orvieto Majolica Scaldino

Bucket-shaped, with straight sloping sides and ball handle. Decorated, on a white ground, in manganese, with two circular medallions occupied by floriated crosses. (Repaired.)

Height, 5½ inches; diameter, 6⅜ inches.

Note: A scaldino was used with burning charcoal for warming the hands and feet.

632—Fourteenth Century Orvieto Primitive Majolica Pitcher

Pear-shaped body, with cylindrical neck, pointed spout and flat looped handle. Decorated, in green and manganese, with pointed leaf, circular patched flower forms and lozenged border. (Repaired.)

Height, 7¼ inches.



634 633 635

633—Fourteenth Century Orvieto Primitive Majolica Pitcher

Pear-shaped body, with pointed spout and straight looped handle. Decorated, on a white ground, in green and manganese, with a looped border around the shoulder, the body with panels, two occupied by an imbricated patterning, two by leaf forms and three by lions' heads modeled in relief. (Repaired.)

Height, 7⅞ *inches.*

634—Fifteenth Century Cafaggiolo Majolica Albarello

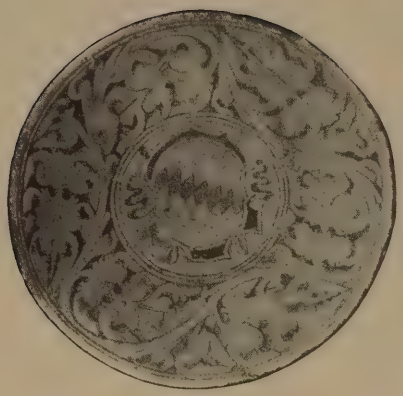
Cylindrical shape, with incurved sides and annular rim. Decorated, on a white ground, in blue and green with touches of manganese, with two bands of pointed-leaf scrolls between borders of lines.

Height, 8⅞ *inches.*

635—Fifteenth Century Cafaggiolo Majolica Albarello

Incurved cylindrical shape, with high neck and sloping base. Decorated, on a white ground, in blue and manganese, with vertical and horizontal bands of pointed-leaf forms on straight stems.

Height, 9⅛ *inches.*



638



637



636

636—Sixteenth Century Gubbio Lustred Majolica Plate (*By Maestro Giorgino*)

Circular shape, with deep flat rim. Decorated, on a white ground, in lustred yellow and blue, as to the rim with a pattern of pointed gadroonings and as to the center with a seated figure of St. Jerome in the wilderness.

Height, 2 *inches; diameter*, 8⅛ *inches.*

637—Fifteenth Century Paduan Majolica Vase

Bottle-shaped, with globular body, high cylindrical neck and annular foot. Decorated in the "stecco" manner of low relief on a white ground, colored in yellow and green. Around the body are four circular medallions, one occupied with the Sacred Monogram "I.H.S.," another with the profile head of a woman with flowing hair, and the two others with men's profiles. The neck has a banded ornamentation.

Height, 8½ *inches.*

638—Sixteenth Century Paduan Majolica Plate

Circular shape, with deep rim. Decorated in "stecco" work on a yellow ground, as to the rim with a scrolled flower and leaf border, as to the center with a shaped escutcheon bearing a coat-of-arms of a lozenged band. (Repaired.)

Diameter, 8⅝ *inches.*



640



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641

639—Fourteenth Century Orvieto Primitive Majolica Pitcher

Pear-shaped body, with pinched rim, flat straight looped handle and flat base. Decorated, on a yellow ground, in green and manganese, with a decoration of horizontal lines and vertical branches of leaves.

Height, 7⅜ *inches.*

640—Fifteenth Century Orvieto Majolica Bowl

Circular coupe-shaped. The interior decorated, on a white ground, in green and manganese, with a diagonal bend, a heraldic device of the lily of Florence, two stars and two billets and the fable of the Stork removing a bone from the Wolf's throat, with a landscape in the background. (Repaired.)

Diameter, 7⅞ *inches.*

641—Fourteenth Century Orvieto Primitive Majolica Bowl

Shallow body, with wide flat rim. Decorated, on a white ground, in green and manganese, as to the rim with a toothed and hatched border and as to the interior with leaf-forms and pointed shield occupied by an armorial bearing, all on a hatched ground. (Repaired.)

Diameter, 8⅝ *inches.*

642—Fourteenth Century Primitive Orvieto Majolica Bowl

Circular shape, with two ear handles. Decorated, on a white ground, in green and manganese, with a pattern of foliage.

Height, 4½ *inches; diameter*, 8¾ *inches.*



645 644 643

643—Fourteenth Century Orvieto Primitive Majolica Deep Plate

Circular shape, with flat rim. Decorated, on a white ground, in green and manganese, as to the rim with meander and gadrooned pattern borders, and as to the center with a man's head in striped hood surrounded by scrollings on a hatched ground. (Repaired.)

Diameter, 9⅞ *inches.*

644—Fifteenth Century Cafaggiolo Majolica Albarello

Incurved cylindrical shape. Decorated, on a white ground, in yellow and blue, with a pattern of imbrications and a band inscribed in Roman letters: "S. Torce Liqua."

Height, 8⅞ *inches.*

645—Fourteenth Century Orvieto Primitive Majolica Bowl

Circular shape, with flat rim. Decorated, on a white ground, in green and manganese, as to the rim with radiating bands of color, as to the interior with a circular eight-ray starred medallion in the center surrounded by four swimming fish. (Repaired.)

Height, 3⅜ *inches; diameter*, 9⅞ *inches.*







648 647 646

646—Fourteenth Century Orvieto Primitive Majolica Deep Plate

Circular shape, without rim. Decorated, as to the interior, with a figure of a heraldic lion and with pierced pointed-leaf forms on a hatched ground.

Diameter, 9 *inches.*

647—Fourteenth Century Sienese Primitive Majolica Vase

Cylindrical shape, with two flat looped handles. Decorated, on a gray ground, with the outlined figure of a lion and a plant with heart-shaped leaves. (Cracked.)

Height, 8 *inches; diameter,* 6 *inches.*

648—Fourteenth Century Orvieto Primitive Majolica Pitcher

Circular shape. The rim decorated, on a white ground, with radiating lines of alternate colors. The center is occupied with the Lily of Florence within a zigzag border. (Cracked.)

Diameter, 9⅛ *inches.*



651



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649

649—Fourteenth Century Orvieto Primitive Majolica Pitcher

Pear-shaped body, with pinched rim, pointed spout and looped handle. Decorated, on a white ground, in green and manganese, with a winged dragon. (Repaired.)

Height, 9⅛ *inches.*

650—Fourteenth Century Cafaggiolo Primitive Majolica Deep Plate

Circular shape, with flat rim. Decorated, on a white ground, as to the rim with groups of radiating lines and crosses, as to the center with a bust of a woman, surrounded by oak leaves.

Diameter, 9 *inches.*

Note: Other examples of Cafaggiolo ware of so early a make as this are practically unknown.

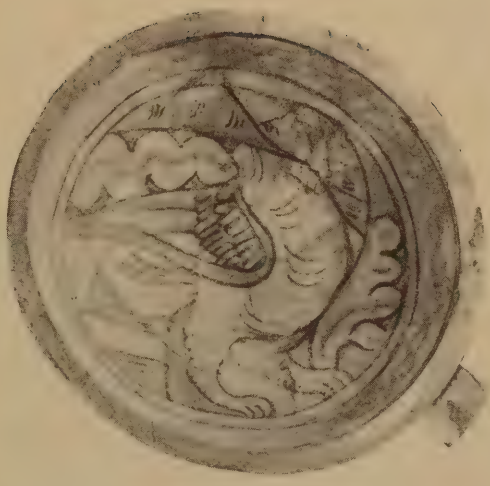
651—Fourteenth Century Orvieto Primitive Majolica Pitcher

Pear-shaped body, with high cylindrical neck, pointed spout and straight looped handle. Decorated, on white ground, in green and manganese, with a patterning of large leaves and scalloped bands. On the body are conventional pine-cones and under the spout a lion mask, all raised in low relief.

Height, 10⅝ *inches.*



652



653



654

652—Sixteenth Century Italian Sienese Majolica Pitcher

Pear-shaped body, with pointed spout, looped handle, cylindrical stems and circular foot. Decorated, on a white ground, with acanthus-leaf scrollings and a festoon of fruits, enclosing a ground of yellow occupied by the half-length figure of a young woman. Below is a scrolled label, with the inscription in Roman letters, "Dia Sena," and below this two voluted cornucopiæ enclosing an acanthus-leaf ornamentation. (Repaired.)

Height, 9⅞ *inches.*

653—Fourteenth Century Orvieto Primitive Majolica Bowl with Handles

Irregular circular shape, with narrow flat rim and one scrolled handle. Decorated, on a white ground, as to the interior, with a fantastic winged animal with a human head from which smoke issues and with a primitive acanthus-leaf form. (Repaired.)

Height, 3⅜ *inches; diameter*, 10½ *inches.*

654—Fifteenth Century Faenza Majolica Albarello

Cylindrical shape, with incurved neck and foot. Decorated, on a white ground, in various colors, with a heraldic eagle, surrounded by a garland of fruits, flowers and leaves and a scrolled label with the inscription "Dia Captolicon."

Height, 9⅜ *inches.*



655—Pair of Fifteenth Century Deruta Majolica Vases with Covers

Pine-cone shaped, with covers, on cylindrical spreading feet and with pointed finials. Decorated with an all-over raised patterning of pointed scales symmetrically disposed and invested with a fine yellow lustred glaze. (One repaired.)

Height, 11 *inches.*

656—Fourteenth Century Orvieto Primitive Majolica Pitcher

Pear-shaped body, with circular foot and looped handle. Decorated, on a gray ground, in manganese, with delicate scrollings surrounding a medallion occupied with the Gothic letter "M" in green.

Height 8 *inches.*

657—Fourteenth Century Orvieto Primitive Majolica Bowl

Coupe-shaped and decorated in green and manganese.

Diameter, 8⅛ *inches.*

658—Fourteenth Century Orvieto Primitive Majolica Bowl with Handles

Circular shape, with two handles. Decorated, as to the interior, with a coat-of-arms.

Height, 3¼ *inches; diameter*, 8¼ *inches.*



659—Sixteenth Century Gubbio Lustred Majolica Plate (*By Maestro Giorgio*)

Circular shape, with deep flat rim. Decorated, on a blue ground, in lustred colors, as to the rim with a border of military trophies, drums and scrolled ribbons, and as to the center with a figure of a seated Amorino.

Diameter, 8¼ *inches.*

Note: For centuries the plates, dishes and plateaux made in the fifteenth century by Giorgio Andreoli, ennobled and perhaps better known as Maestro Giorgio, have been esteemed as exhibiting a supremacy of beauty beyond that of all the lustred ware which from the outset made famous the little town of Gubbio in the Duchy of Urbino. For over a generation their values have so steadily increased, owing to their comparative scarcity, that the sums paid for fine examples seem well-nigh incredible. It must be remembered, however, that Giorgio produced his metallic lustre ware only from 1519 to 1537 and that even so but a very small portion of his output survives.



660



661



662

660—Fifteenth Century Faenza Majolica Vase

Cylindrical shape, with incurved neck and foot. The body decorated, on a white ground, in blue, with an all-over patterning of fan-shaped palmettes, the neck with an egg and dart border. (Cracked.)

Height, 11 *inches.*

661—Fourteenth Century Orvieto Primitive Majolica Deep Dish with Handles

Circular shape, with flat rim and two projecting ear handles. Decorated, on a white ground, in green and manganese, as to the rim with a meander border, as to the interior with the figure of a fantastic winged animal in a contorted posture and surrounded by primitive acanthus-leaf sprays.

Height, 4 *inches; diameter*, 11¼ *inches.*

662—Fourteenth Century Orvieto Primitive Majolica Pitcher

Pear-shaped body, on cylindrical foot, with pinched neck and straight looped handle. Decorated, on a white ground, in green, with whorls, serrated leaves and a mythical animal.

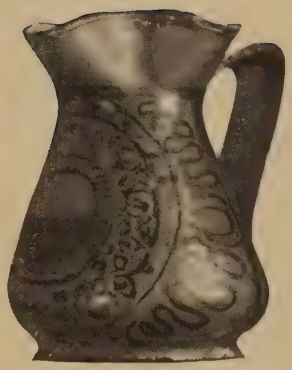
Height, 10⅝ *inches.*



663



664



665

663—Fourteenth Century Orvieto Primitive Majolica Pitcher

Pear-shaped body, with pointed spout and round looped handle. Decorated, on white ground, in green, with the outlined figure of a stag with antlers and horizontal bands. (Repaired.)

Height, 8¼ *inches.*

664—Fifteenth Century Cafaggiolo Majolica Vase with Handles

Pear-shaped body, with cylindrical neck and two projecting looped handles. Decorated, on a white ground, in blue, as to the body with panels occupied by a palmette-shaped flower with pointed leaves and by oak-leaf sprays, and as to the neck with a border of roundels

Height, 8 *inches.*

665—Fifteenth Century Faenza Primitive Majolica Pitcher

Pear-shaped body, with pinched rim and broad flat looped handle. Decorated, on a gray ground, in dark blue, green and yellow, with an oval medallion surrounded by scrolled ribbons and occupied by a coat-of-arms inside scrolled floral border.

Height, 8 *inches.*

Note: This is one of the earliest pieces of Faenza majolica known to be in existence.

666—Fifteenth Century Cafaggiolo Majolica Vase with Handles

Cylindrical shape, with annular rim and foot and two straight looped handles. Decorated, on a white ground, in blue, the body with panels of pointed quatrefoil medallions surrounded by leaf forms and enclosing the arms of the Siena Hospital (a cross on a three-barred gate), the shoulder and neck with meander trefoil and rounded borders.

(*Illustrated*) *Height*, 12⅝ *inches.*

667—Fourteenth Century Orvieto Primitive Majolica Deep Plate

Circular form, with flat rim. Decorated, in green and manganese, as to the rim with archaic egg and dart pattern, as to the interior with a circular medallion in the center occupied by a flower and double-leaf form and surrounded by a pointed meander patterning. (Chipped.)

Height, 3⅝ *inches; diameter*, 13 *inches.*

(*Illustrated*)

668—Fourteenth Century Orvieto Primitive Majolica Pitcher

Pear-shaped body, on cylindrical foot, with pinched neck and straight looped handle. Decorated, on a white ground, with a horse bearing a sack and with conventional floral sprays.

(*Illustrated*) *Height*, 11½ *inches.*

669—Fourteenth Century Orvieto Primitive Majolica Deep Plate

Irregular circular shape, without rim. Decorated, on a white ground, in green and manganese, with the figure of a bird and pointed-leaf forms in outline and hatched.

Height, 3⅝ *inches; diameter*, 11¼ *inches.*

(*Illustrated*)

670—Fourteenth Century Todi Primitive Majolica Pitcher

Pear-shaped, with pointed spout and flat looped handle. Decorated, on a white ground, in manganese, with the silhouetted figure of a dog-like fantastic animal with a dragon's claws.

(*Illustrated*) *Height*, 11 *inches.*



669



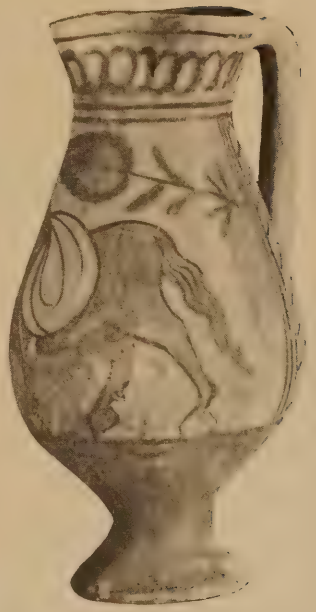
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670



667



668

671—Fifteenth Century Cafaggiolo Majolica Vase

Cylindrical shape, with sloping neck and foot. Decorated, on a white ground, in blue, with a diaper of lines forming lozenges in each of which is a vertical dash of color.

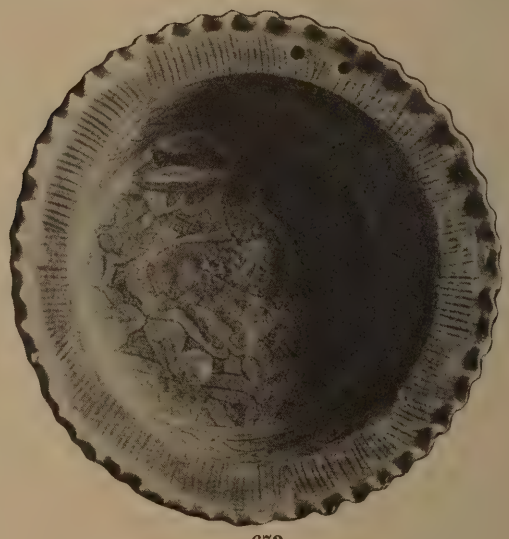
Height, 9 inches; diameter, 8¼ inches.



671



672



673

672—Fourteenth Century Orvieto Primitive Majolica Deep Dish

Circular shape, without rim. Decorated, on a white ground, in green and manganese, with a circular medallion occupied by a grotesque bird form, with pointed and oak-leaf forms and surrounded by a meander border.

Height, 3⅝ inches; diameter, 11 inches.

673—Fourteenth Century Orvieto Primitive Majolica Deep Plate

Circular shape, with flat rim and gauffered edge. Decorated, on a white ground, as to edge with radiating lines, as to the interior with the raised figure of a fallen deer, colored and surrounded by outlined leaf forms.

Height, 2¾ *inches; diameter*, 11 *inches.*

(*Illustrated*)



675



674



676

674—Fourteenth Century Orvieto Primitive Majolica Deep Plate

Circular shape, with flat rim. Decorated, on a white ground, in green and manganese, as to the rim with a pattern of radiating lines, as to the interior with a large pattern of Saracenic interlacements on a hatched ground.

Height, 2⅜ *inches; diameter*, 12¼ *inches.*

675—Fifteenth Century Sienese Majolica Drug Vase

Reversed pear-shape, with curved cylindrical neck and two looped handles. Decorated, on a white ground, in green, blue and yellow, with a bound laurel wreath enclosing a diapered ground with rosetted scrollings and a broad band inscribed in Gothic lettering, "Triacha."

Height, 13 *inches.*

(*Illustrated*)

676—Fifteenth Century Cafaggiolo Majolica Deep Dish

Circular shape, with flat rim. Decorated, on a white ground, in various colors, as to the border with a border of serpentine figures and rays, as to the center with a scrolled and voluted lily on a ground of scrolled diapering. (Repaired.)

Diameter, 10⅝ *inches.*

(*Illustrated*)

677—Sixteenth Century Pisaro Majolica Soup Tureen and Cover

Circular shape, on foot. Decorated, on a white ground, in colors, as to the cover with floral scrollings, as to the interior of the tureen with a subject of "The Baptism of Christ."

Height, 8 *inches; diameter*, 10⅝ *inches.*

678—Fourteenth Century Orvieto Primitive Majolica Deep Dish with Handles

Circular shape, with two scrolled projecting ear handles. Decorated, on a white ground, with a fantastic winged animal and heart-shaped leaf forms on a hatched ground.

Height, 4⅜ *inches; diameter*, 13⅜ *inches.*

(*Illustrated*)



678



679—Fourteenth Century Orvieto Majolica Deep Dish with Handles

Circular form, with flat rim and two scrolled ear handles. Decorated, as to the interior, with an elaborate design, on a hatched background, of a fantastic animal, half-lion and half-man and with heart-shaped leaf forms. Surrounded by a chain of patterned border.

Height, 5⅛ *inches; diameter*, 11¼ *inches.*

680—Fifteenth Century Cafaggiolo Majolica Deep Dish

Circular shape, with flat rim. Decorated, on a white ground, as to the edge with a border of serpentine figures and rays in blue, as to the center with a large shield in blue, banded with yellow and surrounded by a wreath of pointed leaves in blue and yellow on a dotted ground.

(*Illustrated*) *Diameter*, 10⅝ *inches.*

681—Sixteenth Century Faenza Majolica Drug Vase

Pear-shaped body, with incurved cylindrical neck and annular foot. Decorated, on a white ground, in blue and yellow, as to the body with a ground of scrolled rosettes and palmettes, with a label inscribed in Gothic letters "Acicorie," and as to the shoulder, neck and foot with bands of color and a border of palmette-shaped flowers.

(*Illustrated*) *Height*, 13¾ *inches.*

682—Sixteenth Century Paduan Majolica Bowl

Curved sides, with flat rim. Decorated, in varicolored "stecco" work, with borders of floral scrolled and zigzag patterns, the center with a circular medallion occupied by a coat-of-arms.

(*Illustrated*) *Diameter*, 16⅛ *inches.*

683—Fourteenth Century Todi Primitive Majolica Pitcher

Pear-shaped body, with large pointed spout, annular foot and flat looped handle. The upper portion, only glazed, revealing the unglazed body at the foot. Decorated, on a white ground, in manganese, with a band of pointed interlacements on a hatched ground and with scrollings. (Repaired.)

(*Illustrated*) *Height*, 10⅝ *inches.*

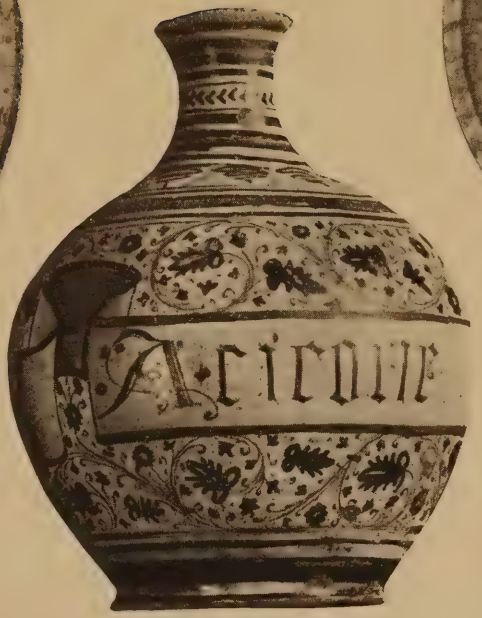
684—Fourteenth Century Todi Primitive Majolica Pitcher

Pear-shaped body, with large pointed spout and straight flat looped handles. Glazed in white and decorated on both sides with a heart-shaped medallion occupied by the coat-of-arms of the Orsini Family (two rampant lions and a tree) in low relief on a red ground. (Repaired.)

(*Illustrated*) *Height*, 10⅝ *inches.*



680



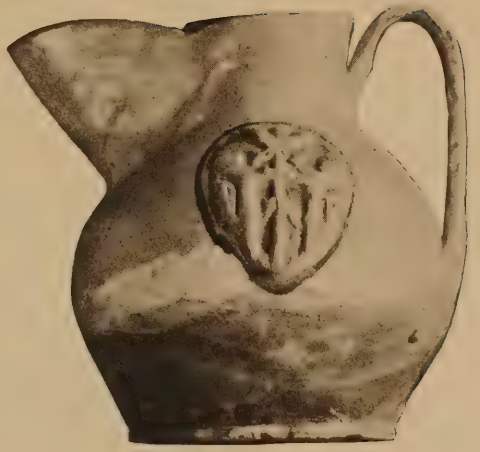
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682



683



684

685—Fourteenth Century Orvieto Primitive Majolica Deep Dish

Circular shape, with flat rim. Decorated, as to the rim, with radiating lines and as to the interior with a quatrefoiled interlacement and demi-rosettes on a hatched ground. (Repaired.)

Height, 2⅜ inches; diameter, 12½ inches.

(*Illustrated*)

686—Fifteenth Century Cafaggiolo Majolica Pitcher

Pear-shaped body, with pointed spout and looped handle. Decorated, on a white ground, in blue and yellow, with a large circular medallion formed by a wreath of pointed leaves and fine scrolls, enclosing a coat-of-arms in a shaped shield surrounded by scrolled ribbons.

(*Illustrated*) *Height, 13 inches.*

687—Fourteenth Century Orvieto Primitive Majolica Deep Dish with Handles

Circular shape, with flat rim and projecting ear handles. Decorated, as to the interior, with a circular medallion occupied by a large oak-leaf on a hatched ground, and surrounded by a border of S-shaped scrolls.

Height, 3¾ inches; diameter, 11⅞ inches.

(*Illustrated*)

688—Fifteenth Century Faenza Majolica Drug Pitcher

Reversed pear-shaped body, with cylindrical neck, projecting cylindrical spout and flat straight looped handle. Decorated, on a white ground, with a large circular medallion bordered with a honeysuckle patterning and occupied by a scrolled label inscribed in Gothic letters, "Aqua de Melle," by pointed honeysuckle leaf forms and by a device of the initials "G. B.," surmounted by a cross.

(*Illustrated*) *Height, 12⅝ inches.*

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689—Fourteenth Century Orvieto Primitive Majolica Pitcher

Reversed pear-shaped body, with cylindrical neck, projecting cylindrical spout and looped handle. Decorated on a white ground in green and manganese with a pattern of interlacements and two crows on the neck.

(*Illustrated*) *Height, 11¾ inches.*



685



686



687



688



689

690—Fourteenth Century Orvieto Primitive Majolica Ewer

Spherically shaped body, with long cylindrical neck and stem, circular foot and looped handle. Decorated, in green and manganese, with a patterning of scrolls and human figures. On the neck and modeled in relief are a shield with a heraldic eagle, a man's head and two pine-cones.

Height, 11 *inches.*

(*Illustrated*)

691—Fourteenth Century Orvieto Primitive Majolica Pitcher

Pear-shaped body, with pinched neck and loop handle. Decorated, on a white ground, in green and reddish brown (manganese), with a conventional bird flanked by pine trees.

Height, 11½ *inches.*

(*Illustrated*)

692—Fourteenth Century Orvieto Primitive Majolica Ewer

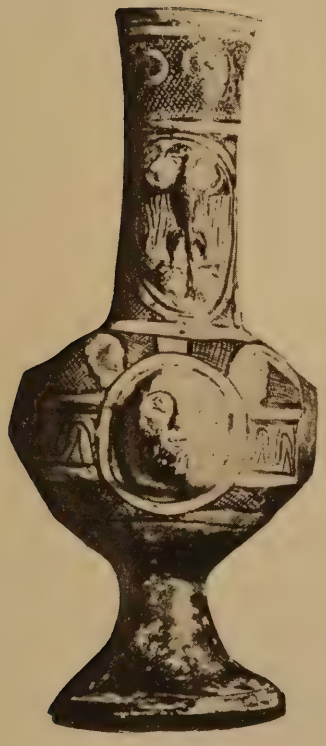
Spherically shaped body, with long cylindrical neck and stem, circular foot and looped handle. Decorated, in green and manganese, as to the neck with a coat-of-arms and two married couples exchanging flowers, and as to the body with three circular medallions symmetrically placed.

Height, 27½ *inches.*

(*Illustrated*)



692



690



691

No. 690. Fourteenth Century Orvieto Primitive Majolica Ewer
No. 691. Fourteenth Century Orvieto Primitive Majolica Pitcher
No. 692. Fourteenth Century Orvieto Primitive Majolica Ewer



693—Fourteenth Century Orvieto Primitive Majolica Deep Dish with Handles

Circular shape, with turned-over rim and two scrolled projecting ear handles. Decorated, on a white ground, in green and manganese, with a circular medallion occupied with the figure of a woman in striped dress standing near a trefoil-leaved plant and seized by a fantastic winged animal with human head.

Height, 5⅛ *inches; diameter,* 12⅝ *inches.*

694—Fourteenth Century Orvieto Primitive Majolica Pitcher

Reversed pear-shaped body, with curved cylindrical neck and two straight looped handles. Decorated, on a white ground, in green and manganese, with panels of interlaced pattern and meander scrolls and with a looped pattern around the neck.

Height, 12⅝ *inches.*

(*Illustrated*)

695—Fourteenth Century Orvieto Primitive Majolica Deep Dish with Handles

Circular shape, with scrolled projecting ear handles. Decorated, on a white ground, with a circular medallion occupied by a figure of the Agnus Dei with cross and halo, surrounded by a deep border of pointed interlacements.

Height, 5⅜ *inches; diameter,* 13⅜ *inches.*

(*Illustrated*)



694



695

No. 694. Fourteenth Century Orvieto Primitive Majolica Pitcher
No. 695. Fourteenth Century Orvieto Primitive Majolica Deep Dish with Handles

DAVANZATI PALACE: SCULPTURES IN STUCCO AND TERRA-COTTA



696—Fifteenth Century Florentine Polychrome Stucco Bust

Bust portrait of Saint Anthony, Archbishop of Florence. This life-size portrait bust shows the churchman, habited in priestly robes, as a bald-headed man of mature age, with thin-lipped mouth tightly closed and downcast eyes. On a semi-octagonal base of gilded wood carved with quatrefoil rosettes and with voluted consoles at the angles.

Height, 17⅜ *inches.*



697—Fifteenth Century Italian Polychrome Stucco Bust of Petrarch

Portrait bust of Francesco Petrarca, the poet. He wears a close-fitting Venetian hood and is shown in full face glancing towards his left. On a fifteenth century molded base of colored and gilded wood.

Height, of bust, 15⅜ *inches.*



698—Fifteenth Century Florentine Polychrome Stucco Bust of Dante

This bust portrait of one of Italy's greatest glories, Dante Alighieri, was executed early in the fifteenth century from the death mask of the poet. It shows him with downcast but open eyes, a clean-shaven face, and wearing the close-fitting Florentine cap with ear lappets, and a gathered robe with turned-back lapels at the neck. On an octagonal molded carved and gilded base.

Height, 15 *inches.*

Note: This famous bust of the poet, executed, as was then the almost universal custom, from a death mask, was the object of many ineffectual attempts to purchase on the part of the late J. P. Morgan, who regarded it as one of Professor Volpi's most valuable treasures.

699—Fifteenth Century Florentine Polychrome Terra-cotta Bust of Piero de Gino Capponi

This life-sized bust of Pier Capponi, the Florentine patriot, shows him in full face clothed in a loosely gathered robe laced up at the throat and with bushy curling hair falling to his shoulders. It has a molded hexagonal base and is supported on a bracket with molded and shaped apron, the plinth of which is inscribed in Latin as follows: "OPTIMUS . G. G. MERCA . DIGNUS . OVEM . CERNIS . DENIQUE . LAUDE . FUIT . OMNIUM . FŒLIX . TALI . FLORENTIÆ . ALIUMNO . POSSE . PUTAS . UNQUAM . TE . REPERIRE . PAREM," a eulogy, namely, of the patriot "whose like," it says, "Florence shall never see again."

Note: In addition to its artistic value, the historical interest of this life-like bust is very great. Pier Capponi, as the Florentines called him, by his sturdy honesty and fearlessness delivered his city from the tyranny of Piero de' Medici. His blunt, "It is time to end this baby government," was the only weapon needed to depose Piero and drive him from the city. More famous, however, is his reply to Charles VIII when, in 1495, the French King threatened to sound his trumpets unless the exorbitant sum he exacted from the city were paid. "Then we will ring our bells," retorted Capponi, and the French King yielded and left Florence.

Height, 43⅜ inches; width, 28⅜ inches.



No. 699. Fifteenth Century Florentine Polychrome Terra-cotta Bust of Piero de Gino Capponi



700—Fifteenth Century Florentine Polychrome Stucco Bas-relief

A full-length figure of the Virgin dressed in a girdled robe of red and a flowing blue mantle and seated on a bench flanked by paneled pilasters. On her right knee she supports with both hands the nude Infant Christ wearing a necklace of beads and supporting Himself by His outstretched left arm. The Virgin has a rayed nimbus, the Christ one with a cross. The figures are in a round-arched niche, the arch filled with a shell-like ornamentation. In a contemporary square molded frame of gilded and painted wood on a molded base with a plain plinth.

Height of stucco, 22⅞ *inches; width of stucco,* 17⅜ *inches.*



701—Fifteenth Century Florentine Polychrome Stucco Bas-relief (*School of Donatello*: 1383-1466)

Oblong bas-relief of a half-length figure of the Virgin, who, with bared right arm, restrains the Christ Child, who, habited in a single slight garment, steps forward to the spectator's right, His feet being supported on a horizontal molded ledge at the bottom of the relief. Both the Mother and Son have gilded haloes and the background is decorated with a scrolled patterning of five-leaved rosettes. In a contemporary tabernacle frame of painted and gilded wood, with molded cornice and painted frieze supported on two fluted and astragalled pilasters with composite capitals on a molded base, the plinth painted with an "Ave Maria" inscription in Roman lettering.

Height of terra-cotta, 35⅞ *inches; width of terra-cotta,* 20½ *inches.*



702—Fifteenth Century Florentine Polychrome Terra-cotta Alto-relief

Half-length figure, in high relief, of the Virgin, with blue mantle and red tunic, supporting in her lap the sleeping Infant Christ, who lies with relaxed limbs and with His head fallen forward in a sleeping posture. The Virgin, with a look of maternal solicitude, lovingly presses the cheek of the Divine Child with the forefinger of her right hand, clasping His body with her left. On old carved gilded wood base.

Height, 24 *inches.*



703—Early Fifteenth Century Florentine Polychrome Terra-cotta Alto-relief (*By Jacopo della Quercia*: 1374?-1438)

The Virgin, shown in half length, with closely braided hair and flowing blue mantle fastened at the neck with an oval jewel, holds with her left hand the standing Infant Christ, whose right hand fingers the neck of His short linen tunic, while His left clasps the thumb of His Mother's left hand. The Virgin's left hand caressingly holds the bare feet of her Son. On a carved and molded base of gilded wood.

Height of terra-cotta, 31½ *inches; width,* 24⅞ *inches.*

704—Fifteenth Century Florentine Polychrome Terra-cotta Alto-relief (*By Lorenzo Ghiberti*: 1381-1455)

The half-length figure of the Virgin, clothed in a red robe and blue mantle with frilled border, holds in both her arms the Infant Christ, pressing Him closely to her side in an access of maternal love. He is clothed in a single linen garment and rests His left hand on His Mother's arm and His right on her right hand, pressing His chubby cheek closely to her face. On a molded, gilded and painted base of wood, and placed in a square tabernacle with trefoil pointed-arch opening and two hinged doors painted with vases of flowers.

Height of terra-cotta, 28⅜ *inches; width,* 18¼ *inches.*

(*Illustrated*)

Note: Though most of Ghiberti's existing work is in metal (he was a goldsmith and the son of a goldsmith), there are many terra-cotta and small works, according to Sir J. C. Robinson, which are known to be from his hand.



By Lorenzo Ghiberti: 1381-1455

No. 704. Fifteenth Century Florentine Polychrome Terra-cotta Alto-relief

705—Fourteenth Century Florentine White Marble Figure
(*By Arnoldi*)

Half-length figure of the Virgin, in a tight-fitting robe and flowing mantle. With her right hand she presses to her bosom a pomegranate and with her left she supports the Infant Christ. On a molded base of gilded and painted wood.

Height, 35⅞ *inches; width*, 28⅜ *inches.*

(*Illustrated*)

Note: Arnoldi, the sculptor of the figure, is chiefly known for his elaborate altar now at the Loggia del Bigallo, Florence.



By Arnoldi

No. 705. Fourteenth Century Florentine White Marble Figure

706—Fifteenth Century Florentine Polychrome Stucco Bas-relief (*By Donato de' Bardi, called Donatello*: 1383-1466)

The half-length figure of the Virgin, clothed in a mantle of gold brocade richly decorated with a scrolled leaf-patterning and a head-covering of gold cloth patterned with incised dottings, lovingly bends her head to meet that of the Infant Christ, whom she protectingly clasps with both arms. He is clad only in a gold brocaded garment and His legs are bare. As He snuggles close to His Mother, he affectionately presses both His hands to her face. The background is of blue, studded with gold stars. In a tabernacle-shaped frame, painted in cream color and gold, flanked by two fluted and astragalled pilasters which support a molded cornice and frieze painted with a honeysuckle patterning of gold on a blue ground. The plinth of the molded base bears the inscription in Roman lettering of gold on a blue ground: "S. M. INTERCEDE . P. NOBIS." Above the terra-cotta is a hexagonal molded arch with the spandrels filled by the sacred monogram in gold.

Extreme height of terra-cotta, 43 *inches; width of terra-cotta*, 31½ *inches.*

(*Illustrated*)

Note: This is a work well known to Italian critics, who have united in pronouncing it to be an early work of the prolific Donatello.



By Donato de' Bardi (Donatello): 1383-1466

No. 706. Fifteenth Century Florentine Polychrome Stucco Bas-relief



By Bernardo Rossellini: 1409-1470

★ No. 707. Fifteenth Century Florentine Painted Wood Bust of a Young Girl



By Bernardo Rossellini: 1409-1470

★No. 707. Fifteenth Century Florentine Painted Wood Bust of a Young Girl

★707—Fifteenth Century Florentine Painted Wood Bust of a Young Girl (*By Bernardo Rossellini*: 1409-1470)

Bust of an aristocratic girl maiden belonging to one of the Patrician families of Florence. Her lips are parted in a provocative smile and the whole young face, with its soft brown eyes, seems a-sparkle with the *joie de vivre*. Her fair hair is plaited and twisted tightly around her head, and shows traces of having been originally gilded. She is dressed in a tight-fitting tunic of green, cut square across the neck and bordered with an embroidered edging of gold, while across her shoulders is draped a dark green mantle, lined with red and folded back in two lapels so as to show the tunic beneath. The bust stands on its original semi-octagonal base of wood, molded above and below, its shallow plinth being painted in a pattern of gold scrolling on a black ground.

(*Illustrated*)

Note: This altogether delightful little bust, perhaps one of the most fascinating bequeathed us by the Italian Renaissance, came direct to its present owner from a Patrician family of Padua, whose name for obvious reasons cannot be given, but in whose possession it has been for many generations. But although its provenance was Padua, its workmanship is undoubtedly Florentine and of the Donatello School. By the family in whose possession it remained so long and by tradition, it has always been confidently attributed to Bernardo Rossellini, who, like his young brother Antonio, was one of the favorite pupils of Donato de' Bardi, better known as Donatello. Although some Italian critics have professed to see here the hand of Desiderio da Settignano, the majority find in its air of innocent purity conclusive evidence that tradition is correct and that the bust is the work of Bernardo Rossellino.



708—Fifteenth Century Florentine Polychrome Stucco "Bambino" (*By Bernardo Rossellino*)

Life-size full-length figure of a "Bambino", or possibly a Child Christ. He lies on his back with his left leg bent upward and his hands close to his body. Realistically colored.

Length, 20½ *inches.*

709—Fourteenth Century Italian Polychrome Terra-cotta Alto-relief (*By Il Maestro della Cappella Pellegrini*: XIVth Century)

A half-length figure of the Virgin, dressed in a red tunic with tightly-fitting sleeves, with a wimple covering her head and falling over her left shoulder, with her left arm she holds the Infant Christ, who has one hand pressed on His Mother's breast, and turns the toes of His right foot upward in a gesture of childish exultation. In her left hand the Virgin holds a pomegranate, which she regards with downcast eyes. On a semi-octagonal molded and painted base. The whole set in a rectangular tabernacle, with trefoil arched opening and two hinged doors, painted with quatrefoil rosettes and borders of interlaced pattern.

Height of terra-cotta, 36¼ *inches; width,* 20½ *inches.*

Note: Dr. Wilhelm von Bode did not hesitate to attribute this very interesting terra-cotta to the fourteenth century Florentine now known as Il Maestro della Cappella Pelligrini.

710—Fifteenth Century Florentine Polychrome Stucco Bas-relief (*School of Donatello*: 1383-1466).

The Virgin, seen in half length, and modeled in low relief, is dressed in a red robe with tight-fitting sleeves and raises her clasped hands in adoration before the Infant Christ, who sits in front of her, clasping her left arm with His left hand and holding a fold of her white veil in His right. He is dressed in a gathered robe of white linen with a broad girdle. The Virgin's head is surrounded by a large rayed gold nimbus and around the Child's head is a gesso-worked halo. The background is blue, and above is seen the Dove of the Holy Spirit surrounded with gold rays, descending with outstretched wings. The original carved wood, gilded and painted frame is round-arched, with projecting circular medallions and scrolled leaves at the springings and has an inscription around the bas-relief in Roman lettering, "Gloria in excelsis Deo et in terra Pax hominibus Bone Voluntatis," and below, "Ave Maria Gratia."

Height of terra-cotta, 40¼ inches; width of terra-cotta, 25 inches.

(*Illustrated*)



School of Donatello

No. 710. Fifteenth Century Florentine Polychrome Stucco Bas-relief



711—Fourteenth Century Venetian Polychrome Wood Statuette

Full-length standing figure of the Virgin dressed in a red tunic girdled at the waist, a white wimple from which her curling hair escapes, covering the head and falling over the shoulders, and a voluminous blue mantle the folds of which she supports with her right hand, in which she also holds a flower. On her left arm she supports the Infant Christ, nude, save for a fold of His Mother's mantle. He sits upright and with His right hand holds a fold of His Mother's head-covering. On the original octagonal molded and colored base.

Height, 31⅛ *inches.*



712—Fifteenth Century Florentine Polychrome Terra-cotta Statuette (*Attributed to Antonio Rossellino*: 1427-1478)

Seated figure of the Virgin, in blue mantle with embroidered border and red tunic, holding on her right knee and encircling with her right arm the Infant Christ, who, clothed in a single garment, sits upright clasping with both hands the fingers of His Mother's left hand. Beneath the folds of her mantle are seen the Virgin's bare feet. On hexagonal base of old carved and gilded wood.

Height, 25⅝ *inches.*

713—Fourteenth Century Italian Polychrome Terra-cotta Tabernacle (*By Il Maestro della Cappella Pellegrini*)

The Virgin, in a red robe and blue mantle, her long curling hair framing her face, with its rapt expression, stands in a gilded pointed-arched niche with fluted ribbings. On her left arm she holds the nude Infant Christ, who stretches out His right leg in a childish abandon and seems to look with pleasure at the fruit He holds in His right hand. Serving as a background are the folds of a heavy drapery fringed at the edges, which is supported by two Amorini who stand on circular molded and shaped pedestals crowning the clustered fluted columns with leaf-carved capitals which flank the figures and form the side of the tabernacle. Above is a double-pointed arch, the space between occupied by a cherub and scrolled foliage, and the outer arch heavily crocketed with scrolled pointed leaves. The base is molded and has a plain plinth.

Height, 52¾ *inches.*

(*Illustrated*)

Note: This is considered to be the most beautiful existing work of Il Maestro della Cappella.



By Il Maestro della Cappella Pellegrini

No. 713. Fourteenth Century Italian Polychrome Terra-cotta Tabernacle

714—Early Fifteenth Century Sienese Polychrome Carton Piece Alto-relief

Life-size figure of the Virgin, dressed in a gold-brocaded red tunic and blue mantle, seated on a carved bench and holding on her left knee the Infant Christ in a linen garment, who reaches out His right hand for the bird held by His Mother in her right hand, and with His left holds a rose. In ornate tabernacle frame of wood, molded, carved, gilded and painted. It consists of a round-arched canopy, cusped and surmounted by a molded cornice, supported on brackets and spirally twisted pilasters. The molded base has a plinth painted with scrolled floral sprays.

Height of figure, 83½ *inches; width,* 41 *inches.*

(*Illustrated*)

714a—Early Fifteenth Century Umbrian Statue

Of carved and painted wood. Subject, in heroic size, of a seated woman dressed in a red tunic under a white robe with red cuffs and trimming of gold bands and pointed shoes of red, green and gold. She is seated on a rectangular bench painted in gold, green and red, and holds in her left hand a flower.

Height, 5 *feet* 10 *inches.*



No. 714. Early Fifteenth Century Sienese Polychrome Carton Piece Alto-relief



715—Fifteenth Century Spanish Ivory Crucifix

The straight-armed cross is of wood painted in a scrolled design of leaves and flowers, and the figure of Christ is of ivory, with a loin-cloth knotted around His waist.

Height of figure, 30 *inches.*



Davanzati Palace: A Corner of the Great Hall—Second Floor

ITALIAN ARMOR OF THE XVIth CENTURY

CAP-A-PIE AND HALF-SUITS, SWORDS, HALBERDS AND EARLY FIREARMS

It was in the late sixteenth and early seventeenth centuries that the defensive armor which for so many centuries had made the name of the Milanese armorers of European reputation found its apogee. Professor Volpi, in the small but interesting collection he has formed, has therefore been well advised to confine himself to the period named and to refuse to be seduced into the acquisition of those florid suits and massive helmets which give evidence of so much misdirected craftsmanship. Yet even in these earlier examples there is sufficient decorative quality and marks of skilled workmanship to entitle them to a place on the walls of the most elaborately furnished room.

These inlaid and engraved suits, these processional halberds and partizans, even these quaintly appearing crossbows and firearms, are of precisely the same nature as those for which the late Sir Richard Wallace and Baron de Corson were wont to pay such almost fabulous sums.

H. T.

ARMS AND ARMOR

716—Sixteenth Century Italian Powder-flask

Of lead, shaped as a fusil with a wooden stock inlaid with ivory and terminating in a plate of ivory engraved with the figure of a king and queen.

717—Sixteenth Century Italian Wine-carrier

Cylindrical shape, of inlaid wood formed as a small barrel with wrought-iron handle.

718—Sixteenth Century Italian Water-flask

Wooden flask for water carved in the form of a tortoise.

719—Sixteenth Century Italian Powder-flask

Formed of a horn mounted in wrought iron.

720—Sixteenth Century Italian Powder-flask

Pear-shaped body of wrought iron, decorated with applied bronze low-relief ornamentation of a mask surrounded by small patternings.

721—Sixteenth Century Italian Powder-flask

Of wrought iron, pear-shaped and decorated in repoussé work with the coat-of-arms of the Medici family.

722—Sixteenth Century Italian Powder-flask

Horn mounted in wrought iron and engraved with a decoration of winged cupids and fantastic animals with human heads.

723—Sixteenth Century Italian Spurs

Pair of ceremonial spurs of wrought iron.

724—Fourteenth Century Italian Bit

Horse's bit of wrought iron shaped and decorated.

725—Sixteenth Century Italian Dagger

Straight engraved blade, with grip and pommel of carved ivory.

726—Sixteenth Century Italian Dagger

Broad leaf-shaped blade, with ivory handle carved in a design of a lion following a dog whose tail he has seized in his mouth.

727—Sixteenth Century Italian Sword

Of the "granchi" (or crab) type. Straight blade with double flutings under the guard. Shell-shaped guard and wire-wound grip.

728—Sixteenth Century Italian Sword

Straight blade, fluted its entire length. Pierced and chased guard, spiral quillons and spiral wire-wound grip.

729—Sixteenth Century Italian Dagger

Left-handed dagger. Straight guard and pommel decorated in openwork foliage design. Spiral wire-wound grip.

730—Sixteenth Century Italian Dagger

Long straight blade. Fluted guard, double scrolled quillons and plain hilt.



731—Fifteenth Century Venetian Dagger

Straight, broad "ox-tongue" blade with nine flutings throughout its length, with the upper half damascened in gold. The down-pointed quillons inlaid with the motto: "AUXILIUM . A . SUPER . AUDACES . FORTUNA." The shaped handle of wood, with bronze mountings on the faces sides and flat dome-shaped pommel.

732—Sixteenth Century Italian Sword

"Schiavona" type, with straight blade. Basket-hilt, with leather-covered grip. In iron-mounted leather scabbard.

733—Fifteenth Century Italian Large Two-handed Sword

Straight fluted blade, straight quillons, leather-covered grip and pear-shaped iron pommel.

734—Sixteenth Century Italian Sword

Hemispherical guard, with pierced ornamentation, straight wire-wound spiral grip and pear-shaped pommel.

735—Sixteenth Century Italian Sword

Straight blade, fluted under guard. Hemispherical guard, with pierced ornamentation, straight handle wound with iron wire and pear-shaped pommel.

736—Sixteenth Century Italian Sword

Straight blade, fluted under the guard. Hemispherical guard, pierced and chased with a design of animals and foliage, straight wire-wound grip and pommel decorated in low relief.

737—Sixteenth Century Italian Sword

Straight blade. Hemispherical pierced and chased guard, straight quillons, straight grip wound with heavy iron wire and pommel decorated in low relief.

738—Sixteenth Century Italian Sword

Straight blade. Hemispherical pierced and chased guard, straight quillons, straight wire-wound handle and openwork pommel.

739—Sixteenth Century Italian Sword

Straight blade. Hemispherical pierced and chased guard, straight handle would with iron wire and pommel decorated in low relief.

740—Fifteenth Century Italian Sword

Straight blade. Engraved guard, straight handle, wound with iron wire and faceted pommel.

741—Sixteenth Century Italian Sword

Straight blade. Iron guard and straight handle with faceted pommel.

742—Sixteenth Century Italian Sword

Straight blade, fluted under the guard and engraved with the inscription: "RESPIC. FINEM." Straight quillons, shell guard spirally molded grip, wound with iron wire, and pear-shaped pommel.

743—Sixteenth Century Italian Sword

Of the "Schiavona" or basket-hilted type. Basket-shaped openwork guard, straight quillons, handle wound with iron wire and pear-shaped pommel.

744—Sixteenth Century Italian Sword

Straight blade, fluted beneath the guard and engraved with an inscription and the date "1517." Straight quillons and spiral grip wound with iron wire.

745—Sixteenth Century Italian Sword

Straight blade, fluted under the guard. Straight iron quillons, wooden handle and pear-shaped iron pommel.

746—Sixteenth Century Italian Sword

Straight blade, fluted under guard. Hemispherical guard, straight quillons, grip wound with wire and pear-shaped pommel.

747—Sixteenth Century Italian Sword

Straight blade, fluted under guard and engraved with the inscription on both sides: FINEM RESPICE. Straight quillons, wire-wound handle and faceted pommel.

748—Sixteenth Century Italian Sword

Straight blade, fluted under guard and with indecipherable inscription on either side. Straight quillons and handle wound with iron wire.

749—Sixteenth Century Italian Sword

Straight blade. Hemispherical incised guard, straight quillons, handle wound with iron wire and pommel formed as a pine-cone.

750—Sixteenth Century Italian Sword

Straight blade, with double flutings down half its length. Shell-shaped guard, straight quillons, plain grip and faceted pommel.

751—Sixteenth Century Italian Foil

Straight quadrangular blade. Iron guard, wire-covered handle, and pommel decorated in relief with two coats-of-arms.

752—Sixteenth Century Italian Hanger

Straight blade, with carved wood hilt.

753—Sixteenth Century Italian Processional Halberd

Head with shaped blade richly damascened in gold. Wooden shaft, thickly studded with small round-headed nails.

754—Sixteenth Century Italian Processional Halberd

Head with pierced crescent-shaped blade, pierced crow's bill and long tapering point, with a wrought rosetted knop. Shaft covered in red silk studded with brass-headed nails.

755—Sixteenth Century Italian Processional Halberd

Head with parcel gilt and pierced crescent-shaped blade and pointed crow's bill. Long wooden shaft covered with leather studded with brass-headed nails, with tassel under the head.

756—Sixteenth Century Swiss Halberd

Head with pierced crescent-shaped blade, pierced crow's bill and long octagonal point. Octagonal wooden shaft studded with brass-headed nails.

757—Two Seventeenth Century Spanish Halberds

Heads with long leaf-shaped blades with crescent-shaped hooks, richly engraved on one side with a coat-of-arms on the other with a monogram. Shafts thickly studded with brass-headed nails.

(*Illustrated*)

758—Sixteenth Century Italian Processional Halberd

Head with pierced crescent-shaped blade, pierced crow's bill and long tapering point with a wrought rosetted knop. Shaft covered in red silk studded with brass-headed nails.

(*Illustrated*)

759—Sixteenth Century Italian Halberd

Head with pierced crescent-shaped blade, pierced crow's bill, and extremely long octagonal point, showing traces of chased and gilded ornamentation. Octagonal wooden shaft studded with brass-headed nails.

(*Illustrated*)

760—Sixteenth Century Italian Processional Halberd

Head with square tongue-shaped point, pierced crescent blade and pierced carved crow's bill. The cylindrical shaft is covered with red velvet spirally studded with brass-headed nails.

(*Illustrated*)

761—Sixteenth Century Italian Processional Halberd

Head with square tongue-shaped point, pierced crescent blade and pierced carved crow's bill. The cylindrical shaft is covered with red velvet spirally studded with brass-headed nails.

(*Illustrated*)

762—Part of a Sixteenth Century Italian Suit of Armor

Consisting of a helmet, pauldrons, rerebraces and a breast-plate, The helmet is of the "pot" type with comb, adjustable free-guard in front and "lobster-tail" neck-guard at back. The pauldrons are studded with brass-headed rivets, the rerebraces are jointed and the breast-plate is richly engraved and gilded with a scrolled design of a mask surrounded by scrolled foliage.

(*Illustrated*)



Nos. 757 to 764

763—Sixteenth Century Italian Processional Halberd

Head with pierced crescent-shaped blade and straight crow's bill. Cylindrical shaft covered with red velvet studded with brass-headed nails.

(*Illustrated*)

764—Sixteenth Century Italian Steel Buckler or Shield

Circular shape, decorated with an engraved broad border of scrolled foliage design around the rim, the center being occupied with a design of fourteen radiating compartments alternately plain and decorated with an engraved patterning of scrolled foliage. The central spike has a raised base of acanthus-leaf design.

(*Illustrated*)

765—Sixteenth Century Italian Processional Partizan

Shaped shaft, with incised decoration. Shaft covered in red velvet and studded with brass-headed nails.

766—Sixteenth Century Italian Processional Partizan

Shaped head, with pole covered in red velvet and studded with brass-headed nails.

767—Sixteenth Century Italian Processional Halberd

"Tagliacollo" (or cut-throat) type. Head with incised decorations on both sides, the upper part of the shaft covered in red velvet and fringed below the head; the lower part covered in red silk, studded with brass-headed nails.

768—Sixteenth Century Italian Partizan

Shaped head, with elaborate incised ornamentation. Long shaft, covered in leather studded with brass nails.

769—Sixteenth Century Italian Processional Partizan

Shaped head, with elaborate incised ornamentation. Long shaft, covered in red silk and studded with brass-headed nails.

770—Fifteenth Century Florentine Soldier's Bill

Crescent-shaped blade with spear-head engraved with the coat-of-arms of the Medici family above the initials "F.L." Wooden shaft painted black.

771—Sixteenth Century Italian Processional Pike

Straight spear-shaped head, with long shaft covered with red velvet and studded with brass-headed nails.

772—Sixteenth Century Italian Pike

"Corsesca" type, with spear-head, the shaft covered in leather with fringe below head and studded with brass-headed nails.

773—Sixteenth Century Italian Processional Pike

"Corsesca" type, with spear-head, the shaft covered in red silk studded with brass-headed nails.

774—Sixteenth Century Italian Processional Pike

"Corsesca" type, with spear-head, the shaft covered in red silk studded with brass-headed nails.

775—Sixteenth Century Italian Battle-axe

Head formed as battle-axe and war-hammer. Cylindrical iron shaft and octagonal grip, completely covered with an incised ornamentation. Trace of gilding.

776—Sixteenth Century Italian Battle-axe

Head formed as battle-axe and war-hammer, and richly damascened in gold with scrolls of foliage. The shaft is of wood covered with red velvet.

777—Seventeenth Century Italian Arbalest

Crossbow with carved mahogany stock, steel bow and wrought-iron fittings.

778—Seventeenth Century Italian Arbalest

Crossbow "à cric" complete. Mahogany stock, carved with a fantastic animal and a woman's head above the crutch and with a turned finial. Steel bow and wrought-iron fittings.

779—Seventeenth Century Italian Arbalest

Crossbow complete, carved mahogany stock with turned finial, steel bow and wrought-iron fittings.

780—Seventeenth Century Italian Arbalest

Crossbow "à cric" complete, with richly carved mahogany stock, steel bow and wrought-iron fittings.

781—Sixteenth Century Italian Arquebuse

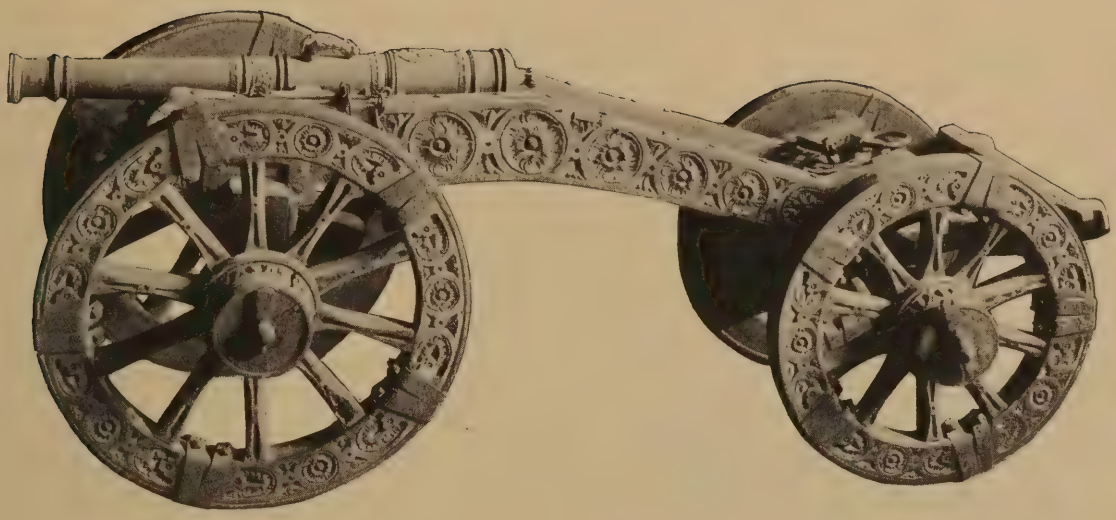
Octagonal barrel, with incised ornamentation, wooden stock and wrought-iron trigger and mountings.

782—Eighteenth Century Arquebuse

Arquebuse with fusil. Octagonal barrel and wooden stock elaborately inlaid with ivory engraved with scrolled foliage, animals and figure-subjects.

783—Sixteenth Century Italian Processional Partizan

Shaped head, with long shaft covered with red velvet and studded with brass-headed nails.



784—Sixteenth Century Italian Cannon on Carriage

Small bronze cannon, with molded muzzle and bands, round knob at breech and plain trunnions. There is a band of low-relief ornamentation above the trunnions, a relief decorated loop above the touch-hole, and the touch-hole is decorated with a coat-of-arms in relief. Mounted on a four-wheeled gun-carriage of wood, the trail and the tires of the wheels richly carved in a pattern of acanthus-leaf rosettes, and the spokes also carved. The tires are clamped with wrought iron and the other fittings are of wrought iron.

785—Sixteenth Century Italian Gun-rest

Bronze forked gun-rest. Wooden shaft with iron shoe.

786—Sixteenth Century Italian Gun-rest

Bronze forked gun-rest, decorated with the coat-of-arms of the Medici family. Wooden shaft with iron shoe.

787—Fifteenth Century Italian Matchlock

Wooden stock and octagonal barrel.

788—Fifteenth Century Italian Matchlock

Wooden stock and octagonal barrel.

789—Sixteenth Century Italian Horse Trappings

Consisting of saddle, head-stall, bridle, bit and reins. The saddle, with arcon and cantel, is finished with red silk fringe, the head-stall is of leather with red fringe, the studs of the bridle are of brass decorated in low-relief, and the reins are of silk intertwined with gold threads.

790—Sixteenth Century Italian Half-suit of Armor

Consisting of helmet, gorget, pauldrons, rerebraces, coudes, vambraces and gauntlets, breastplate, tassets, breech and rapier. The helmet is a burgonet with high comb and pointed umbril, the rerebraces are jointed, the breastplate is of the "peascod" type, the tassets are laminated, the gauntlets fingered, and the breech is cut in scrolled lappets. The suit has an engraved decoration of alternating plain and ornamented bands, the latter with a patterning of trophies, dolphins and scrolls, and the date 1571 engraved in the center. The rapier has a straight blade, a spirally twisted open guard united to the knuckle bow, straight quillons, a grip wound with iron wire and a pear-shaped pommel. With mannequin.

(*Illustrated*)

791—Sixteenth Century Italian Half-suit of Armor

Consisting of a helmet, gorget, pauldrons, rerebraces, coudes, vambraces, gauntlets, breastplate, tassets, breech and rapier. The helmet is of the "pot" type and has a wide umbril, the rerebraces are laminated, the breastplate of the "peascod" type, the gauntlets are fingered, and the breech cut in long narrow lappets. The entire armor, including the helmet, is engraved with a diapered pattern of palmettes on a sunken and dull ground. The rapier blade is straight, the guard an open spiral connected with the knuckle bow, the grip wire-bound and the pommel ball-shaped. Leather scabbard. With mannequin.

(*Illustrated*)



790



791

No. 790. Sixteenth Century Italian Half-suit of Armor

792—Sixteenth Century Italian Complete Suit of Cap-a-pie Armor

Consisting of helmet, gorget, pauldrons, rerebraces, coudes, vambraces, gauntlets, breastplate, taces and tassets, breech, cuisses, genouillères, jambs, sollerets and circular shield. The helmet is crested with a pierced visor and a beavor, the gorget has looped edge, the breastplate a looped roundel on the right side, the gauntlets have unjointed finger plates and the sollerets have square and rounded toes, while the shield is decorated with a sunken band around the rim and six radiating panels with a gilded ornamentation on a dark sunken ground. The entire suit is bronzed and decorated with bands of gilded ornamentation on dark sunken ground. With mannequin complete.

(*Illustrated*)

793—Sixteenth Century Italian Half-suit of Armor

Consisting of a celatus, or helmet with visor, gorget, pauldrons, rerebraces, coudes, vambraces and breastplate. Accompanied by an iron mace, a sword and a circular shield. The armor is completely gilded with a patterning of half-moons (emblem of the Strozzi family) and the iron mace has a head of seven double curved flanges, completely gilded, with a handle in two parts partially gilded and ending in a pommel wrought as a garland. The circular shield is bronzed and etched with a design of radiating compartments occupied by patternings of trophies, quatrefoil and foliage and surrounded by a deep etched border of rosetted design, and the spike has a base of gilded acanthus leaves. The sword is of contemporary Spanish workmanship, with a hemispherical guard, pierced and wrought in a pattern of oval medallions, with profiles of Roman Emperors and scrolled foliage, straight quillons, a wire-wound grip with plain knuckle-bow and ornate ball-shaped pommel. The long straight blade, under the guard, is engraved with an inscription: I. V. M. R. T. I. N. E. Z. E. N. T. O. L. E. D. O. E. S. P. E. R. A. B. I. D. O.

(*Illustrated*)



805 792 793

No. 792. Sixteenth Century Italian Complete Suit of Cap-a-pie Armor

No. 793. Sixteenth Century Italian Half-suit of Armor

No. 805. Sixteenth Century Italian Halberd



794—Seventeenth Century Italian Half-suit of Armor

Consisting of a burgonet helmet with comb and movable nasal guard, gorget, pauldrons, rerebraces, coudes, breastplate and taces accompanied by an iron mace. The armor is plain and slightly gilded; the head of the mace is formed of seven scrolled flanges with projecting centers, and a spirally grooved handle ending in a fluted pommel.

795—Fifteenth Century Italian Jousting Spear

Tournament or jousting spear, with pointed leaf-shaped head having wrought-iron cross guard. The wooden shaft is formed with a swelling vamplate, recessed hand-hold and tapering butt. It has a tempera-painted decoration of alternating black and white spirals and the coats-of-arms of the city of Siena and of three Sienese families. Under the head is a silken tassel.



796—Fifteenth Century Italian Iron Hauberk
Loose-fitting sleeveless body garment of light chain-mail.

797—Fifteenth Century Italian Iron Hauberk
Loose-fitting sleeveless body garment of light chain-mail.

798—Fifteenth Century Italian Iron Hauberk
Loose-fitting sleeveless body garment of light chain-mail.

799—Fifteenth Century Italian Iron Hauberk
Loose-fitting sleeveless body garment of light chain-mail.

800—Sixteenth Century Italian Cuirass
Cuirass or breastplate of wrought iron.

801—Fifteenth Century Italian Helmet

Engraved on the upper part in a design of trophies, masks and foliage. Below are rosettes, with brass studs as centers.

802—Fifteenth Century Arabian Iron Helmet

Burgonet of wrought iron.

803—Sixteenth Century Italian Steel Morion

Spiked helmet in iron elaborately chased and gilt in a pattern of Oriental interlacements. In front is a panache, or plume-holder, and, behind, a chain-mail shoulder guard.

804—Sixteenth Century Italian Lantern

Cylindrically shaped hand lantern for use in camp. Talc sides mounted in pierced and chased bronze with wrought-iron carrying handle.

805—Sixteenth Century Italian Halberd

Head with pierced crescent-shaped blade, straight pierced crow's bill and long point, knop with two warriors' heads in relief, all completely gilded. Long wooden shaft, covered with leather studded with brass-headed nails and with large tassel under the head.

(*Illustrated*)



Murano Glass, Old Iron, Linen Tablecloth and Other Objects
from the Davanzati Palace

VENETIAN GLASS FROM THE MANUFACTORIES OF MURANO

Although the glassworkers of Murano have flourished for some seven hundred years, it was not until the sixteenth century that the Venetian *cristallo* revolutionized the art of glassmaking throughout Europe. It is significant, however, that the most characteristic of these earlier works of the Murano blowers, diaphanous to the point of fragility, were yet comparatively simple in their forms and relied rather on the exquisite pellucidity of the uncolored glass than on the rainbow-like hues which we are wont to associate with their productions. In the contemporary paintings, in the altarpieces of Bellini and Carpaccio, even in one of the Titians in the Louvre, the graceful tall-necked and globular-bodied decanters, the drinking glasses and the ewers are delightfully simple in their outlines.

It is to the Muranesque glass of this period and of this artistic character that the collection here catalogued belongs.

H. T.

SIXTH AFTERNOON'S SALE

MONDAY, NOVEMBER 27, 1916

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 806 to 979, inclusive

806—Sixteenth Century Venetian Wine Glass

Murano blown clear white glass. Coupe-shaped bowl, with downward tapering stem and circular foot.

Height, 5½ inches.

807—Sixteenth Century Venetian Glass Goblet

Murano blown *ismalto* or schmelz glass. Straight-sided cylindrical bowl, baluster-shaped stem and circular foot. Variegated to imitate agate, with greens and browns predominating.

Height, 5 inches.

808—Eighteenth Century Venetian Glass Vase

Murano blown white glass. Cylindrical shape, with bulbous rim and foot. Clear glass, decorated with vertical filaments of lattimo glass.

Height, 5 inches.

809—Two Sixteenth Century Venetian Flower Vases

Murano blown clear white glass. Globular bodies and fluted cylindrical necks with spreading rims.

Height, 6 inches.

810—Eighteenth Century Venetian Glass Vase

Murano blown white glass. Cylindrical shape, with bulbous rim and foot. Cleat glass decorated with spiral filaments of lattimo glass.

Height, 4½ *inches.*

811—Four Sixteenth Century Venetian Wine Glasses

Murano blown clear white glass. Conical-shaped bowls, with baluster-shaped stems and circular feet.

Height, 4½ *inches.*

812—Five Sixteenth Century Venetian Wine Glasses

Murano blown clear white glass. Bell-shaped bowls, with baluster-shaped stems and circular feet.

Height, 5½ *inches.*

813—Six Sixteenth Century Venetian Wine Glasses

Murano blown clear white glass. Bell-shaped bowls with baluster-shaped stems and circular feet.

Height, 6 *inches.*

814—Twelve Sixteenth Century Venetian Wine Glasses

Murano blown white glass. Conical bowls, baluster stems and circular feet.

Height, 4½ *inches.*

815—Six Sixteenth Century Venetian Finger Bowls with Carafes

Murano blown clear white glass. Coupe-shaped bowls and carafes with pear-shaped bodies and wide cylindrical necks.

Height of carafes, 5½ *inches.*

Diameter of bowls, 2¾ *inches.*

816—Sixteenth Century Venetian Glass Flask

Murano blown clear white glass. Pear-shaped body, with cylindrical neck decorated with spiral flutings and flat rim.

Height, 7 *inches.*

817—Eighteenth Century Venetian Wine Glass

Murano blown white glass. Conical bowls, with baluster stems and circular feet.

Height, 6½ *inches.*

818—Two Sixteenth Century Venetian Wine Glasses

Murano blown clear glass. Conical-shaped bowls, with baluster-shaped stems and circular feet.

Height, 7 *inches.*

819—Two Sixteenth Century Venetian Wine Glasses

Murano blown white glass. Bell-shaped bowls, tapering stems and circular feet.

Height, 7⅛ *inches.*

820—Two Sixteenth Century Venetian Wine Glasses.

Murano blown white glass. Conical bowls, with square tapering baluster-shaped stems and circular feet.

Height, 7½ *inches*

821—Fifteenth Century Venetian Glass Goblet

Murano blown white glass. Calyx-shaped bowl, with baluster stem and circular foot. The bowl is decorated with a patterning of vertical filaments and the foot with spirally twisted filaments of lattimo glass.

Height, 8 *inches.*



822



823



824

822—Sixteenth Century Venetian Glass Tazza

Murano blown white glass. Circular flat disks, with slightly upturned rim, supported on a double baluster-shaped and spirally twisted stem and a circular foot.

Height, 7 inches.

823—Seventeenth Century Venetian Glass Flask

Murano blown greenish glass. Pear-shaped flattened body, with conical neck, surrounded by a band of quilled glass, and prunted foot. Decorated on one side with a painting, partly obliterated, of the full-length figure of a bishop.

Height, 8½ inches.

824—Two Sixteenth Century Venetian Wine Glasses

Murano blown white glass. Bell-shaped bowls, with tapering stems and circular feet.



825



826



827

825—Seventeenth Century Venetian Glass Goblet

Murano blown white glass. Conical bowl, with diapered knop and spreading circular foot.

Height, 10½ *inches.*

826—Seventeenth Century Venetian Glass Flask with Handles

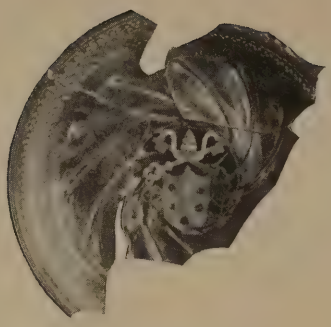
Murano blown white glass. Globular body, with cylindrical neck and two round-looped handles. The body is decorated with vertical double ribbings of quilled white glass, the segments between being wheel-engraved in floral patternings.

Height, 9½ *inches.*

827—Sixteenth Century Venetian Glass Goblet

Murano blown white and blue glass. Cylindrical-shaped bowl of white glass with projecting base, stem with gadrooned knop and fluted circular foot of blue glass.

Height, 9½ *inches.*



829



828



830

828—Sixteenth Century Venetian Glass Beaker

Murano blown white glass enameled in colors. Bell-shaped bowl, with projecting rim at base, cylindrical stem and circular foot. One side of the bowl is decorated with a shield of the arms of the Medici family surmounted by the crossed keys and Papal tiara. On the other side is a patterning of voluted scrolls, all enameled in red, yellow, blue and white. Around the rim is a broad band patterned with blue and white dots, while the projecting base of the bowl and the rim of the foot are gilded.

Height, 7 inches.

Note: This beaker and the fruit-dish which follows bear the arms of Giovanni de' Medici (1475-1521) who was Pope Leo X. They were made expressly for him at Murano about the year 1515.

829—Sixteenth Century Venetian Fruit Dish

Murano blown white glass, enameled in colors. Circular bowl, with molded rim and spiral gadroonings, on a cylindrical stem with circular foot. The center is decorated with a shield of the coat-of-arms of the Medici family surmounted by the crossed keys and Papal tiara, enameled in red, yellow, blue and white; the rim with a band of imbricated pattern in gold and a border of white and gold dots. (Repaired and portion missing.)

Diameter, 8 inches.

830—Sixteenth Century Venetian Glass Fruit Dish

Murano blown white glass. Circular shape, with molded rim and boss center. Decorated in colored enamels as to the center with the coat-of-arms of the Pucci family (a Negro's head), surmounted by a Cardinal's hat and surrounded by a laurel wreath in gold; as to the rim with a dotted pattern in blue, green and gold. (Faulty.)

Height, 2 inches; diameter, 9 inches.

831—Fifteenth Century Venetian Glass Vase

Murano blown clear white and blue glass. Coupe-shaped bowl, with spiral gadroonings, trumpet-shaped stem and circular foot. Decorated with two bands of blue around the rim and a blue rim to the foot.

Height, 5½ *inches; diameter*, 8½ *inches.*

832—Sixteenth Century Venetian Glass Puzzle Ewer

Murano blown clear white glass. Pear-shaped body, with cylindrical foot and neck, the latter ending in a ball-shaped false stopper, a looped handle and a carved spout.

Height, 8¼ *inches.*

833—Sixteenth Century Venetian Glass Fruit Dish

Murano blown white glass. Tazza-shaped, with circular flat bowl, cylindrical stem and spreading circular foot. Decorated around the center with a border of chain patterning in amethystine blue glass.

Height, 3 *inches; diameter*, 9½ *inches.*

834—Sixteenth Century Venetian Glass Twin-flask

Murano blown white glass. Twin-flasks, with globular bodies and cylindrical necks transversely crossed on a baluster-shaped stem and circular foot. The necks of the flasks and the stem are reeded.

Height, 10 *inches.*

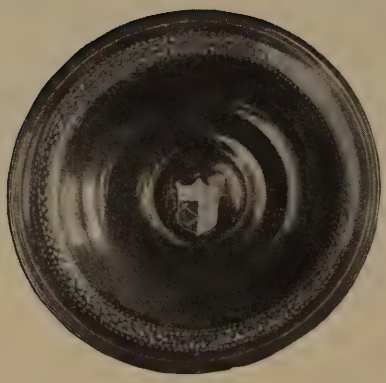
835—Sixteenth Century Venetian Glass Flask with Handles

Murano blown white and blue glass. Globular-shaped body, with two flat looped handles and stopper. The body is decorated with vertical ribbings of quilled blue glass, there is a band of quilled blue glass around the neck and the stopper has a ball finial surrounded by a quilled filament of blue glass.

Height, 10½ *inches.*



836



837



838

836—Sixteenth Century Venetian Glass Flask

Murano blown flaked glass of delicate rose-color. Globular body, with long cylindrical neck with spreading rim and molded band.

Height, 10¼ *inches.*

837—Sixteenth Century Venetian Glass Fruit Dish

Murano blown white glass. Circular shape, with molded rim and boss center. Decorated as to the center with a coat-of-arms surmounted by a Bishop's hat in colored enamels, as to the rim with a patterning of red enamel and gold dots.

Height, 2½ *inches; diameter*, 10¼ *inches.*

838—Sixteenth Century Venetian Glass Flask

Murano blown amber color glass. Globular body, decorated with segmental gadroonings; tall cylindrical neck encircled with a band of quilled amber-colored glass and flat rim.

Height, 11¾ *inches.*

839—Two Sixteenth Century Italian Rock-crystal Candlesticks

Vase pinnacle-shaped, and knopped stems of cut rock-crystal with acanthus-leaf chased mounts of gilded bronze; dome-shaped bases of cut crystal with deep acanthus-leaf chased rims. Circular crystal bobêches, rimmed with gilded bronze and with iron prickets.

Height, 10½ *inches.*

840—Seventeenth Century Venetian Glass Puzzle Ewer

Murano blown olive green glass. Tapering cylindrical body, with cylindrical neck, false stopper, curved spout and circular foot formed of a quilled thread of glass. The neck is closed and has a ball-shaped finial.

Height, 11 *inches.*

841—Seventeenth Century Venetian Glass Decanter

Murano blown greenish white glass. Pear-shaped body, with rays of quilled glass around the lower part; spherical glass stopper with ball finial. Knopped stem and circular foot. Clear glass powdered with gold flakes.

Height, 10½ *inches.*

842—Seventeenth Century Venetian Glass Oil Lamp

Murano blown clear white glass. Cylindrical-shaped bowl, cylindrical oil receiver with ball finial, horizontally projecting wick-holder, fluted baluster-shaped stem and circular spreading foot.

Height, 11¾ *inches.*

843—Sixteenth Century Venetian Glass Vase

Murano blown clear white glass. Circular ring-shaped body, with disk center; cylindrical neck and annular rim, trumpet-shaped stem, and circular foot.

Height, 12¼ *inches.*



845



844



846

844—Sixteenth Century Venetian Glass Vase

Murano blown clear white glass. Flattened spherical body, with conical neck, baluster stem and circular foot. Decorated around the neck with a band of quilled clear white glass.

Height, 11 *inches.*

845—Seventeeth Century Venetian Glass Decanter

Murano blown green glass. Globular body, with tall cylindrical neck, floriated glass stopper and spreading circular foot.

Height, 12½ *inches.*

846—Sixteenth Century Venetian Glass Bowl

Murano blown clear white glass. Coupe-shaped, with outcurved rim.

Height, 6 *inches; diameter*, 14¼ *inches.*



847 848 849

847—Sixteenth Century Venetian Glass Bowl

Murano blown white and blue glass. Coupe-shaped bowl, with straight sides and decorated with spiral gadroonings, molded rim, trumpet-shaped stem and circular foot. Around the rim, at junction of bowl and stem, and around the foot are filaments of blue glass.

Height, 6¼ *inches; diameter*, 12 *inches.*

848—Fifteenth Century Venetian Glass Beaker

Murano blown white glass. Conical fluted bowl with cylindrical stem, gadroon knop and spreading circular foot.

Height, 10 *inches.*

849—Sixteenth Century Venetian Glass Goblet

Murano blown bluish glass. Conical bowl, decorated with vertical ribbings blown in the glass. Spherical knop, decorated, in relief, with a lozenge pattern and showing traces of gilding, and spreading fluted circular foot.

Height, 12¾ *inches.*

850—Seventeenth Century Venetian Glass Oil Lamp

Murano blown clear white glass. Cylindrical-shaped bowl, cylindrical oil receiver with ball finial, horizontally projecting wick-holder, fluted baluster-shaped stem and circular spreading foot.

Height, 11¾ *inches.*

851—Sixteenth Century Venetian Glass Vase

Murano blown clear white glass. Flattened spherical body, with conical neck, baluster stems and circular foot. Decorated around the neck with a band of quilled clear white glass.

852—Sixteenth Century Venetian Glass Dish

Murano blown clear white glass. Circular shape, with flat rim and prunted center.

Diameter, 17¾ *inches.*

853—Sixteenth Century Venetian Glass Dish

Murano blown clear white glass. Circular shape, with flat rim and prunted center.

Diameter, 17¾ *inches.*

854—Sixteenth Century Venetian Glass Dish

Murano blown clear white glass. Circular shape, with prunted center and flat rim.

Diameter, 19 *inches.*

855—Sixteenth Century Venetian Glass Deep Dish

Murano blown clear white glass. Circular shape, with wide flat rim. Decorated as to both rim and interior with a reticelli patterning of spirally interlacing filaments of lattimo glass.

Diameter, 21½ *inches.*

WROUGHT-IRON WORK, COPPER, BRONZE AND BRASS OF THE XVIth CENTURY

The wrought-iron, copper and bronze household utensils of sixteenth century Italy, as shown in the furnishings of the Davanzati Palace, must be something of a revelation to lovers of decorative art. At long intervals, perhaps, they have happened upon and hesitated not an instant in acquiring, some of this smith's work, wrought with so unerring a sense of the value of the graceful curve, of these vessels of beaten copper sometimes inlaid with a more precious metal, or of the pitchers, and bowls or candlesticks, not of brass, but of golden-hued bronze. It needs, however, a gathering such as this to bring the conviction that it was not the exceptional, but the ordinary, every-day utensil which received so artistic a treatment.

It is apparent that even the simple cooking utensils of Cinquecento Italy were so fashioned that even the most insignificant will to-day add a strikingly decorative note to the modern room.

H. T.

859—Fifteenth Century Italian Brass Seal

Almond-shaped, sunk with a device of a bird. Surmounted by a cross and stars.

Length, 1¾ *inches; width,* 1¼ *inches.*

860—Fifteenth Century Florentine Bronze Seal

Circular form, with the arms of the Weavers' Guild of Florence.

Diameter, 1⅞ *inches.*

861—Fourteenth Century Florentine Bronze Medal

Almond-shaped.

862—Sixteenth Century Florentine Bronze Medal

Obverse, the head of Agnolo Alberti.

Diameter, 2⅜ *inches.*

863—Fifteenth Century Florentine Bronze Medal by Bertoldo

Struck to commemorate the assassination of Lorenzo de' Medici, which took place, as the result of the Pazzi conspiracy, in the Florentine Church of Santa Maria del Fiore in the year 1478. The medal represents the scene of the tragedy and the portraits of Giuliano and Lorenzo de' Medici.

Diameter, 2⅝ *inches.*

864—Fifteenth Century Florentine Bronze Seal

Almond shape, with cylindrical handle, intaglio-sunk with the arms of the Monastery of St. Cosimo and St. Damiano.

Length, 3 *inches; diameter,* 1⅝ *inches.*

865—Sixteenth Century Florentine Lead Medal

Medal struck in honor of Fra Girolamo Savonarola. Obverse, a head of the preacher. Reverse, a hand holding a dagger, an eagle and a bolt of lightning (in reference to his prophecies).

Diameter, 3½ *inches.*

866—Sixteenth Century Italian Bronze Weight Holder

Cylindrical receptacle in bronze for weights of a balance-scale, with pierced bronze hasp.

Height, 3½ *inches; diameter*, 4⅜ *inches.*

867—Sixteenth Century Florentine Lantern

Octagonal shape, with gadrooned domed top, wrought and chased loop handle of dragon form, and molded base with chased decorations.

Height, 4⅜ *inches; width*, 5½ *inches.*

868—Two Sixteenth Century Italian Bronze Candlesticks

Shafts of turned baluster design; cup-shaped bobêches.

Height, 6¼ *inches.*

869—Sixteenth Century Italian Bronze Mortar

Cylindrical shape, with slightly incurved sides. The exterior decorated in low relief with winged cupids and two coats-of-arms of the Visconti family of Milan.

Height, 6⅛ *inches; diameter*, 4⅞ *inches.*

870—Seventeenth Century Italian Bronze Pot

Circular shape, with two looped handles, and a repoussé decoration.

Height, 6¾ *inches.*

871—Fifteenth Century Venetian Bronze Pestle and Mortar

Cylindrical mortar with sloping sides, and pestle to correspond. Decorated in low relief with a pattern of scrolled foliage.

Height, 5¼ *inches; diameter*, 6¼ *inches.*

872—Sixteenth Century Italian Bronze Brazier

Circular shape; with repoussé decoration. Two looped handles and three feet.

Height, 6¼ *inches; diameter*, 10 *inches.*

873—Seventeenth Century Italian Bronze Kettle

Small round kettle or pan on three feet.

Height, 8¾ *inches.*

874—Fourteenth Century Italian Bronze Pot

Circular shape, with two looped handles. Exterior decorated, in low relief, with a coat-of-arms surrounded by an inscription.

Height, 8⅝ *inches.*

875—Two Sixteenth Century Italian Bronze Pots

Circular shape with two handles.

Height, 11⅞ *inches.*

876—Sixteenth Century Italian Brass Basin

Circular shape, with repoussé decoration

Height, 13⅜ *inches; diameter*, 5½ *inches.*

877—Sixteenth Century Italian Ewer and Bowl

Ewer with pear-shaped body; circular bowl.

Height of ewer, 9 *inches.*
Diameter of bowl, 15¾ *inches.*

878—Two Sixteenth Century Italian Bronze Candlesticks

Turned baluster-shaped shafts, cup shaped bobêches and circular molded feet.

Height, 11½ *inches.*

879—Pair of Sixteenth Century Venetian Bronze Candlesticks

Baluster-shaped shafts, with acanthus-leaf decorations in relief, on tripod bases with three voluted feet, and elaborately decorated in relief.

Height, 13¾ *inches.*

880—Two Sixteenth Century Venetian Bronze Candlesticks

Shafts and bases chased in an elaborate design.

Height, 8¼ *inches.*



881—Fifteenth Century French Bronze Candelabrum

Molded quatrefoil-shaped base, with square molded pillar shaft from which spring two carved arms supporting the figures of a youth and maiden in fifteenth century costumes holding large cylindrical candle sockets.

Height, 10¼ *inches.*

From the collection of the poet Gabriele d'Annunzio.

882—Sixteenth Century Italian Bronze Bénitier

Shell-shaped holy-water receptacle. Above, a panel decorated in low relief with a Crucifixion, with the Virgin weeping at the foot of the cross.

7⅞ *inches by* 11 *inches.*

883—Sixteenth Century Italian Bronze Bénitier

Of bronze, with shell-shaped holy-water font surmounted by a bas-relief of the Madonna supporting in her arm the Infant Christ.

Height, 7⅛ *inches; width,* 3⅜ *inches.*



884—Sixteenth Century Italian Bronze Inkstand

Circular form, supported on a tripod formed by three winged angel caryatides terminating in lions' paws. The cover, with molded rim, is decorated with three festoons of fruits and leaves separated by three angels' heads. The handle in the center of the cover is formed as a rampant lion supported on an oval scrolled and rocailled cartouche containing the arms of the Medici family.

Height, 8⅞ inches by 7 inches.

885—Sixteenth Century Italian Bronze Bell

Bell with handle. The exterior is richly decorated, in low relief, with festoons, human figures and foliage and with two coats-of-arms of the Medici family. The handle is formed as a dancing boy.

Height, 8¼ inches.



886—Sixteenth Century Venetian Bronze Inkstand

Circular bowl-shaped form, with molded rim, supported on a tripod formed as three standing eagles with outstretched wings.

Height, 4 inches; width, 7½ inches.

887—Sixteenth Century Bronze Bénitier by Jacopo Sansovino

Semicircular shell-shaped holy-water font, in bronze, having a coat-of-arms in the center flanked by angels' heads in relief. Above is a figure in bas-relief of the Madonna holding the Infant Christ in her lap. The whole is mounted on a rectangular panel of wood inlaid in a geometrical patterning.

8¼ inches by 4¾ inches.

888—Fourteenth Century Italian Enameled and Gilded Bronze Reliquary

Octagonal relic holder of cut rock-crystal surmounted by a pinnacle cover in gilded bronze. On a curved stem, with knop and hexagonal molded base enriched with six medallions enameled with a Crucifix, heads of saints and the coat-of-arms of the Della Bella family. An inscription in Gothic characters around the base gives the date as 1333.

Height, 11½ inches.

889—Sixteenth Century Italian Pitcher

Pear-shaped body, with looped handle. Repoussé decoration in design of fish and fleurs-de-lis.

Height, 13 *inches.*

890—Two Seventeenth Century Italian Bronze Candlesticks

Fluted vase and baluster-shaped shafts, with cup-shaped bobêches. Spreading bases, repoussé with gadroons and circular molded feet.

Height, 16½ *inches; diameter*, 10¼ *inches.*

(*Illustrated*)

891—Sixteenth Century Italian Brass Deep Dish

Circular shape, with flat rim with a border of stamped trefoils. The center has an outer border of repoussé spiral flutings and a raised boss decorated with fluted spiral gadroons and surrounded by a chased border of rosetted pattern. In the center of the boss is a circular medallion inlaid, in silver, with a coat-of-arms.

Diameter, 19¾ *inches.*

(*Illustrated*)

892—Fifteenth Century Italian Bronze Basin

Circular shape, with chased decoration.

Height, 8 *inches; diameter*, 17¾ *inches.*

893—Sixteenth Century Italian Brass Deep Dish

Circular shape, with flat rim stamped with a border of dotted roundels. The interior has a raised boss repoussé in spirally fluted gadroons surrounded by a chased border of an inscription in Gothic lettering. The center of the boss is sunk and inlaid in silver with two shaped shields bearing the coats-of-arms of the Medici and Rucellai families.

Diameter, 18½ *inches.*



890



891



890

No. 890. Two Seventeenth Century Italian Bbonze Candlesticks
No. 891. Sixteenth Century Italian Brass Deep Dish

894—Fifteenth Century Venetian Brass Lamp

Oil lamp, with cylindrical standard with looped carrying handle. Pear-shaped oil receptacle, supported by modeled figure of Atlas holding the world, and six curved molded wick-holders. Circular foot.

Height, 22⅞ *inches.*

(*Illustrated*)

895—Seventeenth Century Italian Brass Lamp

Cylindrical standard, with scrolled looped carrying handle and circular gadrooned foot. Gadrooned adjustable oil receptacle, with carved and molded wick-holders and circular guard below.

Height, 31¼ *inches.*

(*Illustrated*)

896—Sixteenth Century Italian Brass Deep Dish

Circular shape, with flat rim having a stamped border around the edge of dotted quatrefoils. The interior has an outer border of spiral flutings with a raised boss repoussé in spirally fluted gadroons surrounded by a chased border of rosettes. The center of the boss is sunk and inlaid in silver with a coat-of-arms and the inscription: "Bartolomeo di Francesco. Sotto fanti G. Novbe Dicenb 1518."

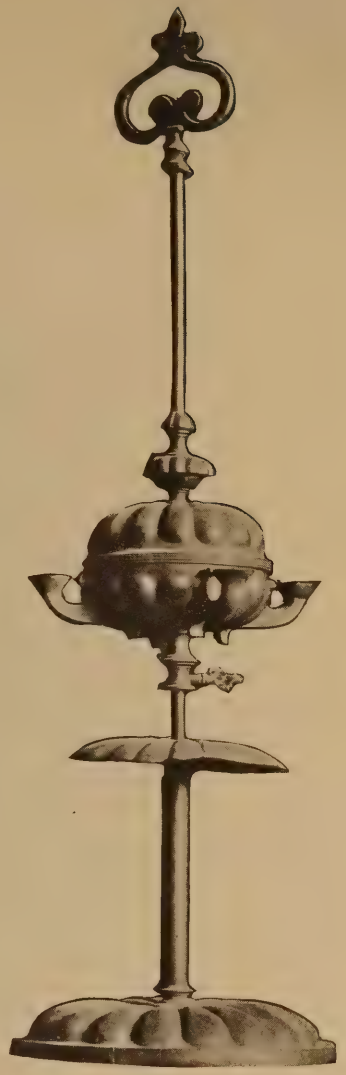
Diameter, 22½ *inches.*

(*Illustrated*)

897—Sixteenth Century Venetian Bronze Pitcher

Pear-shaped body, with projecting spout and looped handle. Partly gilded.

Height, 20½ *inches.*



896



895



894

No. 894. Fifteenth Century Venetian Brass Lamp
No. 895. Seventeenth Century Italian Brass Lamp
No. 896. Sixteenth Century Italian Brass Deep Dish



898—Sixteenth Century Florentine Bronze Fountain

Pear-shaped body, with cylindrical neck and stem and molded foot. Fixed bale handle of scrolled leaves and winged mask terminations modeled in relief. Curved projecting spout terminating in a gryphon's head with grotesque mask at its foot, and projecting cylindrical tap.

Height, 21 3/5 *inches.*

899—Sixteenth Century Italian Bronze Chafing Dish

Octagonal shape, supported at the angles by turned columns of bronze and fitted with removable dish.

Height, 13⅜ *inches; diameter,* 16⅞ *inches.*

900—Sixteenth Century Italian Copper Brazier

Circular platter-shaped, with two looped handles. Exterior with repoussé decoration of animals and foliage.

Height, 4⅜ *inches; diameter,* 23⅝ *inches.*



901—Sixteenth Century Italian Copper Brazier

Circular shape, with turned over molded rim, two looped handles and three boldly modeled lions' paw feet. The upper part of the body is enriched with a band of decoration, in low relief, of scrollings of leaves and fruits containing figures of dogs hunting deer and of birds. The under part of the body is repoussé with gadroons.

Height, 9 inches; diameter, 22½ inches.

902—Sixteenth Century Italian Copper Brazier

Circular shape, with two handles and on three feet. Exterior decorated with a repoussé ornamentation.

Height, 13 inches; diameter, 16¾ inches.

903—Sixteenth Century Italian Bronze Bowl

Circular shape, with chiseled decoration.

Diameter, 28½ inches.

904—Fifteenth Century Venetian Sand-holder

Cylindrical shape, with pierced cover for sprinkling purposes; the sides richly decorated in low relief.

Height, 22½ inches; diameter, 27¼ inches.

905—Seventeenth Century Italian Bronze Extinguisher

Candle extinguisher of pinnacle shape, with repoussé decoration. On long wooden shaft.

Length, 65⅜ *inches.*

WROUGHT IRON

906—Sixteenth Century Italian Wrought-iron Chandelier

Chandelier for twelve lights. The center of a graceful vase-shape, and formed of wrought-iron pointed leaves with a tulip-shaped pendant of wrought-iron leaves and a similar finial. From the center spring wrought-iron flowers and leaves and twelve doubly carved arms of wrought iron sheathed in curving pointed-leaf forms of wrought iron. The arms support the twelve candle-sockets with wrought-iron circular bobêches. The whole is suspended to a hook which forms the terminations of an iron ceiling rod enveloped in wrought-iron scrolls of leaf form. Partially gilded.

Height, 31½ *inches; diameter,* 39⅜ *inches.*

(*Illustrated*)

907—Fourteenth Century Florentine Iron Torch Holder

Standard of wrought iron, standing on a tripod of three scrolled feet.

Height, 59 *inches.*

908—Two Fourteenth Century Florentine Candle Holders

Of wrought iron. Formed of standards of spirally twisted wrought-iron rods on triped feet of three square iron bars. The standards terminate in iron candle-sockets and have two rings of unequal sizes of iron plate with the lower edges scalloped, each supported by four waved iron brackets.

Height, 71¼ *inches.*



No. 906. Sixteenth Century Italian Wrought-iron Chandelier

909—Fourteenth Century Italian Iron Candle Stand

Of wrought iron, consisting of a square standard with knop, on a tripod of three horizontal square bar feet. By iron brackets this standard supports the candle holder of two iron rings of unequal sizes, connected by square iron bars from which spring wrought-iron leaves, so as to form a pyramid. On the rings and bars are candle sockets and the end of the central standard forms a pricket.

Height, 68⅛ *inches.*

(*Illustrated*)

910—Fourteenth Century Italian Iron Candle Stand

Of wrought iron, consisting of a square standard with knop, on four horizontal square bar feet. By iron brackets this standard supports the candle holder of two iron rings of unequal sizes, connected by square iron bars from which spring wrought-iron leaves, so as to form a pyramid. On the rings and bars are candle sockets and the end of the central standard forms a pricket.

Height, 64¼ *inches.*

(*Illustrated*)

911—Fourteenth Century Florentine Iron Torch Holder

Standard of wrought iron, standing on a tripod of three scrolled feet.

Height, 62¼ *inches.*

912—Eighteenth Century Italian Lantern

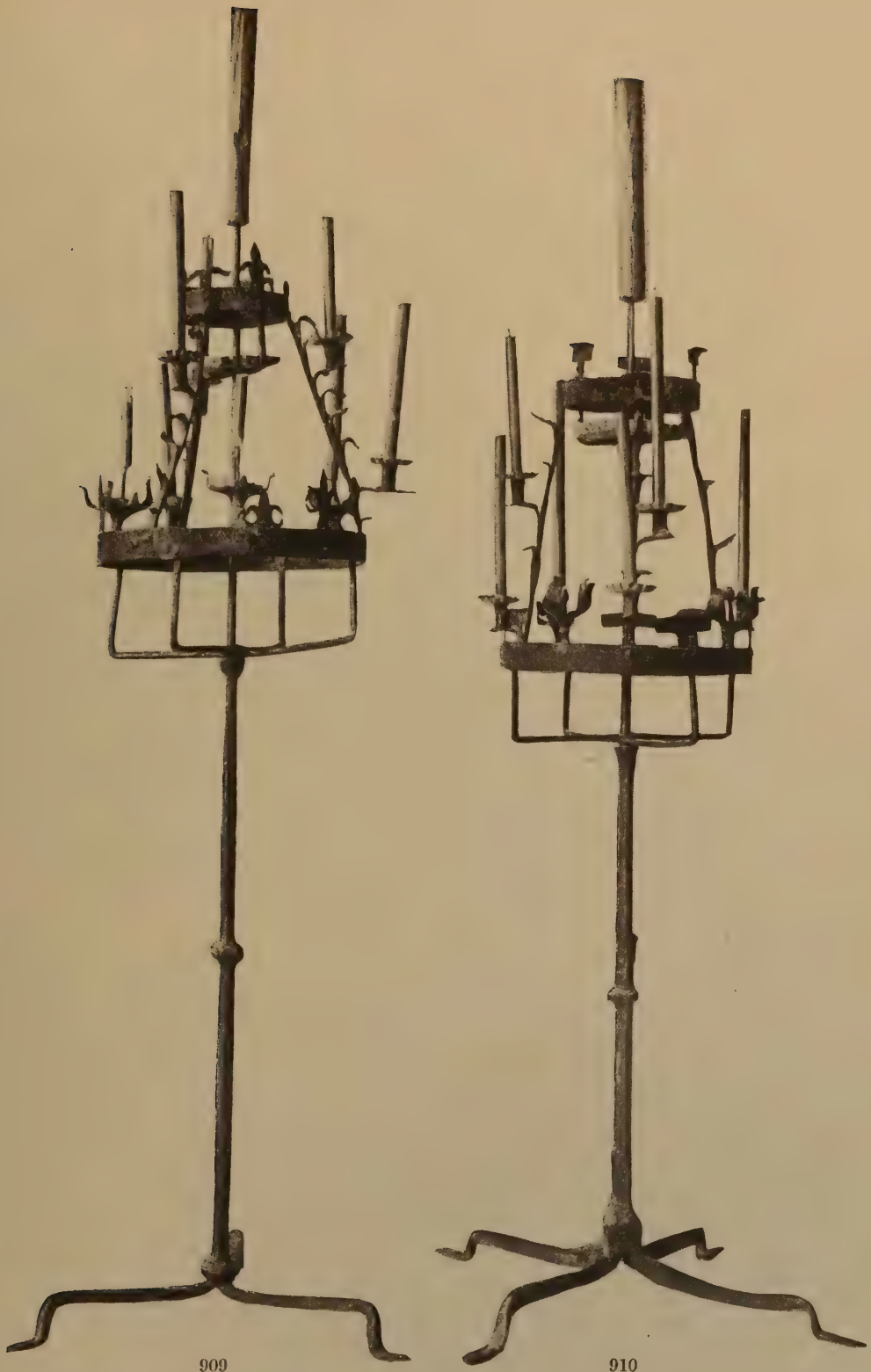
Of wrought iron, with glass panel and looped handle wound with leather.

Height, 69¾ *inches; width*, 29⅛ *inches.*

913—Two Fourteenth Century Italian Iron Candle Stands

Of wrought iron, consisting of central standards of bar iron on a tripod of three feet, with iron-ring candle holders.

Height, 46½ *inches.*



909 910

No. 909. Fourteenth Century Italian Iron Candle Stand
No. 910. Fourteenth Century Italian Iron Candle Stand



914—Fourteenth Century Italian Fire-guard

Rectangular shape. Formed of two side standards of square iron bars decorated with wrought-iron lily leaves and pistils, and terminating in basket cages of strap iron hung with spirally twisted iron rings on which to hang the cooking implements. The standards are connected above and below with two bands of double iron bars filled in with scrolled work of strap iron. The top bar has a center scrolled finial flanked by two bird-shaped finials, and the lower bar ends in roughly hammered horses' heads. On heavy arched feet of flat iron bands.

Height, 50 *inches; width,* 43¾ *inches.*



915—Fifteenth Century Italian Iron Fire-guard

Of gate form, with two side standards and three cross-bars of wrought-iron bars, ornamented with wrought-iron scrollings on trefoiled feet of iron. Above are three cages of strap iron to hold cooking pots and a curved bracket with iron chain.

Height, 53⅝ *inches; width,* 44⅛ *inches.*

916—Fifteenth Century Italian Fire-guard

Of wrought iron, with two side standards terminating in basket-shaped cages of strap iron and with horizontal bars of wrought iron.

Height, 61¼ *inches; width,* 61 *inches.*

917—Fifteenth Century Italian Iron Washstand

Of wrought iron. Square iron bar standard, supported on a tripod of three legs of square iron bars with iron ball terminations. Three straight strap iron brackets support the basin of majolica, painted in a design of scrolls and leaves, while a horizontal bar projects to serve as towel rail, with its end wrought into a trumpet-shaped candle holder.

Height, 50 inches.

(*Illustrated*)

918—Fifteenth Century Florentine Iron Basin Stand

Wrought-iron tripod stand, with central shaft and curved brackets of iron rods supporting, on a bracket formed of four wrought-iron scrolled bands, a copper basin repoussé with the figures of the Spies bearing the bunch of grapes. From one of the tripod feet a spirally turned iron rod, ending in a large ball, supports an iron disk with two candle sockets and bracketed arm with a hanging copper fountain with a top of swinging bale handle. At the junction of bracket and standard is a winged gryphon in wrought iron.

Height, 53⅝ inches; width, 33½ inches.

(*Illustrated*)

919—Pair of Fifteenth Century Italian Andirons

Of wrought iron, the shaft formed as spirally fluted columns, with wrought capitals surmounted by turned balls of bronze.

Height, 34⅝ inches.

920—Pair of Fifteenth Century Italian Andirons

Wrought-iron standards, with finials of turned brass balls.

Height, 28¾ inches.





918

917

No. 917. Fifteenth Century Italian Iron Washstand

No. 918. Fifteenth Century Florentine Iron Basin Stand

921—Pair of Fifteenth Century Florentine Andirons

Of wrought iron, with standards terminating in ball-shaped finials of bronze.

Height, 28 *inches.*

922—Pair of Fifteenth Century Florentine Andirons

Of wrought iron, with spirally twisted standards surmounted by molded capitals and ball finials.

Height, 28⅜ *inches.*

923—Pair of Fifteenth Century Italian Andirons

Shafts of wrought iron, with ball finials of brass.

Height, 25 *inches.*

924—Pair of Fifteenth Century Italian Andirons

Shafts of wrought-iron, with ball finials of bronze.

Height, 25⅝ *inches.*

925—Pair of Fifteenth Century Florentine Andirons

Wrought openwork iron shafts, with finials formed as pine-cones.

Height, 24 *inches.*

926—Pair of Fifteenth Century Italian Andirons

Of wrought iron, the shafts with incised decorations and finials wrought in the form of grotesque heads with bells.

Height, 23⅝ *inches.*

927—Pair of Fifteenth Century Florentine Andirons

Of wrought iron, with ball-shaped finials of bronze and cage of wrought strap iron to hold cooking pots.

Height, 23¼ *inches.*

928—Fifteenth Century Italian Iron Spit

Poultry and game spit of wrought iron, with two clusters of three hooks.

Length, 39⅜ *inches.*

929—Fifteenth Century Italian Gridiron

Circular barred grid, with wrought-iron handle.

Diameter, 15¾ *inches.*

930—Sixteenth Century Italian Fire-irons

Wrought-iron shovel, the shaft terminating in a knob of brass decorated with four women's heads in low relief, with wrought-iron tongs and forked poker decorated in a similar manner.

Length of shovel, 39⅜ *inches; of tongs,* 40¾ *inches; of poker,* 39⅜ *inches.*

931—Sixteenth Century Italian Gridiron

Of wrought iron, with square grid and long handle.

Diameter of grid, 15¾ *inches by* 15¾ *inches; length with handle,* 33½ *inches.*

932—Fifteenth Century Italian Ex-voto Iron Tree

Of wrought iron, fashioned as a branching tree with wrought iron leaves. At the end of each branch is a hook on which to hang "Voti," or memorial medallions.

Height, 29½ *inches; width,* 30⅜ *inches.*

Note: A Voto was a medallion portrait, generally in wax, realistically colored, presented to a church or shrine as a thank offering or in remembrance of a deceased relative or friend.

933—Fifteenth Century Florentine Iron Tripod

Tripod basin support in wrought iron.

Height, 42½ *inches.*

934—Fifteenth Century Italian Iron Washstand

Of wrought iron. On a tripod of three boldly scrolled feet of square iron bars is a central standard, with three scrolled brackets of strap iron and an openwork pendant. This, by iron brackets, supports a copper basin repoussé in a design of gadroons. From a perpendicular square iron rod at the back with an openwork finial project two horizontal bars with scrolled ends. One supports a copper fountain repoussé with gadroons to match the basin, while over the other is hung the linen towel.

Height, 82¾ *inches.*
Diameter of basin, 20 *inches; height of basin,* 6⅝ *inches.*
Height of jar, 12⅝ *inches.*

(*Illustrated*)

935—Fifteenth Century Florentine Copper Bowl and Iron Stand

Wash-bowl stand of wrought-iron; rod standard on tripod of three curved feet, with wrought-iron leaves at junction. The copper bowl, repoussé with a border of oval medallions and with scrolled handles, is supported by four uprights with scrolled ends. Above, the copper fountain, with tap and ball handle, hangs to the hook of a spiral iron rod support.

Height, 61¾ *inches.*
Diameter of basin, 21⅜ *inches; height of basin,* 8 *inches.*

(*Illustrated*)

936—Fifteenth Century Italian Washstand

Basin stand of wrought-iron bars, on four scrolled feet. Fitted with copper basin and soap holder, decorated with repoussé work.

Height, 5⅛ *inches; diameter of basin,* 30 *inches.*



935 937 934

937—Sixteenth Century Italian Three-piece Set of Fire-irons

Of wrought iron, consisting of shovel and two pokers. The shafts are of cylindrical rods of iron, with molded bands of brass and turned brass finials of vase shape, ending in brass rings for suspension. One poker has a scrolled hooked end, and the other two sharp curved prongs.

Length, each, of poker, shovel and fork, 44½ *inches.*



938—Fifteenth Century Italian Iron Cauldron

Open air brazier or cauldron of wrought iron, in the form of a large circular basin with molded rim and two looped swinging handles on a circular iron ring supported by an octagonal stand of eight columns of spiral rope design, ending, above the ring, in alternate pointed and mushroom finials and below in wrought lions' paw feet.

Height, 15¾ *inches; diameter*, 23¼ *inches.*

939—Sixteenth Century Italian Iron Balance

Wrought-iron weighing balance, of steelyard type, without weights.

Length, 35½ *inches.*

940—Sixteenth Century Italian Iron Balance

Wrought-iron weighing balance, of steelyard type.

Length, 39⅜ *inches.*

941—Two Fourteenth Century Italian Iron Candle Stands

Of wrought iron, consisting of central standards of bar iron on a tripod of three feet, with iron-ring candle holders.

Height, 39⅜ *inches.*

942—Sixteenth Century Italian Wafer Iron

Wrought-iron implement for cooking ornamental wafers, the circular leaves incised with arabesques and a patrician coat-of-arms.

Length, 31½ *inches; depth*, 5⅞ *inches.*

943—Fifteenth Century Italian Iron Poker

Of wrought iron, with three prongs and spirally twisted handle.

Length, 32¾ *inches.*

944—Sixteenth Century Italian Iron Spit

Wrought-iron poultry spit, with hooks for cooking birds.

Length, 34¼ *inches.*

945—Fifteenth Century Italian Iron Poker

Wrought-iron shaft, with two prongs.

Length, 34¼ *inches.*

946—Fifteenth Century Italian Fire Tongs

Of wrought iron, with decorated finial of bronze.

Length, 35½ *inches.*

947—Sixteenth Century Italian Iron Fork

Wrought-iron cooking fork, with turned cylindrical handle.

Length, 20⅛ *inches.*

948—Sixteenth Century Italian Iron Fork

Wrought-iron cooking fork, with spirally twisted handle.

Length, 20⅛ *inches.*

949—Fifteenth Century Italian Iron Fork

Kitchen fork. The handle of wrought iron, with hook for suspension and with two prongs.

Length, 21¼ *inches.*

950—Sixteenth Century Italian Lantern Holder

Wrought-iron wall bracket, with horizontal arm and hook for suspending a lantern.

Height, 29½ *inches.*

951—Fifteenth Century Italian Cooking Iron

Rectangular-shaped iron, with circular depressions on the surface and straight projecting handle. Used to cook fruits or cakes.

Length, 13¾ *inches; width,* 11 *inches.*

952—Fifteenth Century Italian Iron Fork

Kitchen fork. The handle of wrought iron, with hook for suspension and three prongs.

Length, 15⅜ *inches.*

953—Fifteenth Century Italian Iron Fork

Kitchen fork. The handle of wrought iron, with hook for suspension and with two prongs.

Length, 16⅝ *inches.*

954—Fifteenth Century Italian Iron Fork

Kitchen fork. The handle of wrought iron, with hook for suspension and with four prongs.

Length, 18⅛ *inches.*

955—Fifteenth Century Italian Iron Fork

Kitchen fork. The handle of wrought iron, with hook for suspension and with two prongs.

Length, 18⅛ *inches.*

956—Fifteenth Century Italian Lamp

Of wrought iron, with projecting wick nozzle and wrought-iron upright handle.

Height, 12¼ *inches.*

957—Fifteenth Century Italian Lamp

Of wrought iron, with projecting wick nozzle and S-shaped handle of wrought iron.

Height, 17⅜ *inches.*

958—Sixteenth Century Italian Saw

Serrated blade of wrought steel and turned wooden handle.

Length, 24¾ *inches.*

959—Fourteenth Century Italian Hand Lamp

Rectangular shape, with four-wick nozzle and depending from a spirally twisted shaft of wrought iron.

Height, 6½ *inches by* 6½ *inches.*

Length of shaft, 26¾ *inches.*

960—Sixteenth Century Italian Lamp Holder

Wrought-iron wall bracket, decorated in a design of large leaves and flowers.

Height, 19⅝ *inches.*

961—Fifteenth Century Italian Weighing Scale

Wrought iron of the steelyard type. (Incomplete.)

Length, 20½ *inches.*

962—Fifteenth Century Italian Gridiron

Circular barred grid with wrought-iron handle.

Diameter, 11¾ *inches.*

963—Fifteenth Century Italian Iron Lamp

Small hand oil-lamp of wrought iron, bearing an inscription in Roman lettering.

Height, 11⅞ *inches.*

964—Sixteenth Century Italian Iron Scales

Small wrought-iron weighing balance.

Length, 11⅞ *inches.*

965—Fourteenth Century Italian Candle Holder

Of wrought iron, formed as a wall-bracket, with cylindrical standard terminating in a pricket and with a circular plate for wax-drippings.

Height, 12⅝ *inches; diameter*, 11 *inches.*

966—Fifteenth Century Italian Lamp Holder

Wrought-iron wall bracket, with horizontal arm and a support decorated with fleurs-de lis.

Height, 13¾ *inches; length*, 13⅜ *inches.*

967—Fifteenth Century Italian Lamp Holder

Wrought-iron wall bracket, with horizontal arm and support decorated with a voluted scroll.

Height, 13 *inches; length*, 13 *inches.*

968—Fifteenth Century Italian Steel Meat Chopper

Chopper for cutting up meat in wrought steel, with cross handle terminating in fleurs-de-lis.

Length, 11⅞ *inches; width*, 11⅞ *inches.*

969—Fifteenth Century Italian Candle Holder

Of wrought iron, with circular base fitted with cylindrical candle socket and wrought-iron hook with which to hang it to the wall. The base has the initials "B. W."

Height, 10¼ *inches.*

970—Fifteenth Century Italian Iron Lamp

Small hand oil-lamp of wrought iron, decorated with a design in incised (graffito) work.

Height, 10⅝ *inches.*

971—Fifteenth Century Italian Iron Lamp

Small hand oil-lamp of wrought iron, bearing an inscription in Roman lettering.

Height, 11 *inches.*

972—Sixteenth Century Italian Iron Scales

Small wrought-iron weighing balance.

Length, 4¾ inches.

973—Seventeenth Century Italian Laundrying Iron

Flat-iron of wrought iron, with turned wooden handle.

Length, 8¼ inches; width, 6¼ inches.

974—Seventeenth Century Italian Laundrying Iron

Flat-iron of wrought iron, with turned wooden handle.

Length, 7 inches; width, 8½ inches.

975—Sixteenth Century Italian Iron Snuffers

Candle snuffers of wrought and pierced iron, with handle, standing on four wrought-iron feet.

Height, 5⅛ inches; length, 7⅛ inches.

976—Fifteenth Century Italian Candlestick

Of wrought iron, with socket for candle, and straight projecting handle of inlaid wood. On four high feet of wrought iron.

Height, 6⅝ inches.

977—Fourteenth Century Italian Hand Lamp

Of wrought iron. Cylindrical shape, with pointed domed top and looped handle.

Height, 5½ inches by 6⅜ inches.

978—Sixteenth Century Italian Brazier

Square shape. Of wrought iron, with ball handle and four wrought-iron feet.

Height, 5⅞ inches; width, 6¼ inches.

979—Fifteenth Century Italian Snuffers

Of wrought iron, formed as scissors with wrought-iron handle on four curved legs.

EVENING SALE

MONDAY, NOVEMBER 27, 1916

IN THE GRAND BALLROOM OF

THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREET

BEGINNING AT 8.30 O'CLOCK

Catalogue Nos. 980 to 1043, inclusive

TUSCAN SCHOOL

XV CENTURY

980—*PAINTED CROSS*

(Wood)

Height, 18 1/10 *inches; width*, 13 *inches*

A WOODEN floriated altar cross painted on both sides. At the intersection of the arms on either side is painted Christ upon the Cross, above which are figures of God the Father surmounted by the Dove emblematic of the Holy Ghost. The quatrefoiled ends of the arms are occupied with paintings of the Saints.

From Professor Volpi's Villa Pia, Florence.



LUCA SIGNORELLI

ITALIAN (CORTONA): 1441—1523

981—*PORTION OF AN ALTARPIECE*

(*Companion to No.* 982)

(Panel)

Height, 7 1/3 *inches; length,* 16½ *inches*

THE second picture, "Christ at Emmaus," portrays the risen Christ, clothed in a brownish robe which has fallen away from His right arm and shoulder, standing in a bare unfurnished room. Above His head is a nimbus, His arms are outstretched and He exhibits to His disciples, who are grouped around Him, His *stigmata,* or sacred wounds. The disciples, who are dressed in flowing robes of various colors and over whose heads are gilded haloes, regard the wounds in differing attitudes of astonishment.

From the famous Mancini Collection in the city of Cortona.

From Professor Volpi's Villa Pia, Florence.



LUCA SIGNORELLI

Italian (Cortona): 1441—1523

982—*PORTION OF AN ALTARPIECE*

(*Companion to No.* 981)

[Detroit]

(Panel)

Height, 7 1/3 *inches; length*, 16½ *inches*

In the "Noli me tangere," the first of the two compositions, Christ is appearing to Mary Magdalene after His resurrection. Dressed in a single white garment, girdled at the waist, with a gilded nimbus and carrying a spade on His right shoulder, He waves away with His left arm the shrinking and crouching Mary Magdalene, who, clad in a red robe, approaches her Master. On the right at the entrance to a rocky cavern is seen an open sarcophagus, into which three of the disciples are gazing in attitudes of affrighted astonishment. A short distance away the two Maries are standing weeping. The background is a rocky and hilly landscape.

From the famous Mancini Collection in the city of Cortona.

From Professor Volpi's Villa Pia, Florence.

L. GUTTENBRUNN

German (Florence): XVIII Century

983—*PORTRAIT OF A YOUNG LADY*

(Copper)

Height, 16 9/10 *inches; width*, 12 2/5 *inches*

Portrait of a young lady in eighteenth century costume. Standing in a landscape which forms the background.

In a contemporary frame of carved wood.

From Professor Volpi's Villa Pia, Florence.

SCHOOL OF VELASQUEZ

Spain: XVI Century

984—*PORTRAIT OF A YOUNG CARDINAL*

(Canvas)

Height, 19 *inches; width*, 14¼ *inches*

Bust portrait of a young man in a salmon-colored tunic and deep falling collar of grayish white. He has dark flowing hair, a slight mustache and chin tuft, and regards the spectator, almost in full face, with a somewhat sullen air. He is painted against a dark background.

In an old frame of carved and gilt wood.

From Professor Volpi's Villa Pia, Florence.



PRIMITIVE SCHOOL OF FLORENCE

XIV Century

985—*MADONNA AND CHILD*

(Wood Platter)

Height, 14 *inches; width*, 8⅞ *inches*

This early example of an oblong-shaped "Vassoio per puerpera" platter is painted on one side with a bust of the Virgin, her head covered by a fold of her dark blue, gold-bordered mantle, seen in three-quarter view. She holds to her bosom with her left hand the Child Christ, who, in a linen robe with loose sleeves and curling fair hair, presses His baby face lovingly to His mother's cheek, while she gazes at Him with a sad solemnity in her almond-shaped dark eyes. Painted on a gold background with incised haloes around both heads. The rim of the platter is molded and gilded, while on the back is painted a head of St. John the Baptist.

From the Davanzati Palace, Florence.



FRA BARTOLOMMEO DELLA PORTA
(BARTOLOMMEO DI PAOLO)

ITALIAN (FLORENCE): 1475—1517

986—*PORTRAIT OF GIROLAMO SAVONAROLA*

Height, 13⅜ *inches; length*, 17¾ *inches*

BUST-LENGTH portrait of Girolamo Savonarola. The martyred monk is shown in full profile, showing the strongly marked features, the aquiline nose, full lips and deeply sunken eyes which contemporary portraiture have made familiar to us. His lips are closed together and he gazes forward as though seeing one of the "Visions" the recital of which had, with his contemporaries, the force of prophecy. He is dressed in the black robe, with its hooded mantle, of the Order of St. Dominic.

In an old molded and gilt wood frame.

From the Davanzati Palace, Florence.



SCHOOL OF GIOTTO

XIV Century

987—*HEAD OF DANTE ALIGHIERI*

(Panel)

Height, 15 *inches; width*, 11⅜ *inches*

Bust view of the great Italian poet. The strongly marked features are seen in profile and the subject is wearing a close-fitting Florentine cap with long tongue-shaped ear lappets. He is dressed in a loose robe of red, with close collar and pointed lapels. A horizontal band at the bottom of the panel is painted in an egg and dart patterning.

In old molded and gilt wood frame.

From the Davanzati Palace, Florence.



GIAMBATTISTA TIEPOLO

ITALIAN (VENICE): 1696—1770

988—*STUDY OF A MAN'S HEAD*

(Canvas)

Height, 12 1/5 *inches; width*, 11 *inches*

A ROUGH but convincing example of the painter's brushwork, this study shows the head and bust of a middle-aged man, seen in three-quarter view looking towards the spectator's right and slightly thrown back. He is dressed in a tunic of green with large falling collar of white linen. He has a mustache and pointed beard and on his head he wears an embroidered cap.

In a contemporary frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.



GIAMBATTISTA TIEPOLO

ITALIAN (VENICE): 1696—1770

989—*STUDY OF A WOMAN'S HEAD*

(Canvas)

Height, 12 *inches; width*, 10 3/5 *inches*

BUST-LENGTH portrait of a young woman, the face seen in profile and turned to the spectator's right. She is dressed in a costume of yellow with loose blue sleeves and white ruff and her brown hair falls in curling masses to her shoulders.

In a contemporary frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.

ANDREA PREVITALI

ITALIAN (BERGAMO): 1480—1528

990—*RESURRECTION OF CHRIST*

(Panel)

Height, 9¼ inches; width, 11 3/5 inches

UPRIGHT figure of the Saviour, who, clothed in a single white garment, stands upon the edge of an open sarcophagus of stone, the displaced lid of which leans against one of its sides. In His left hand He holds a white banneret bearing a red cross, and His right hand is raised in the act of benediction. The rocky background is sombre and dark, the sky on the left being lit up with a murky red sunset, but otherwise veiled with dense clouds.

In an old frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.

TOMMASO DI CRISTOFORO FINI (MASOLINO DA PANICALE)

ITALIAN (FLORENCE): 1383—1447

991—*MADONNA AND CHILD*

(Panel)

Height, 11 4/5 inches; length, 15 1/9 inches

A HALF-LENGTH figure of the Virgin seen in full face and standing erect with the Divine Child seated on her right arm, her left hand with the ring of espousal on the second finger being covered by the folds of her veil. She is dressed in the conventional red tunic and blue mantle, the latter, with the white veil of semi-transparent material beneath it, acting as a head covering. The Divine Child, clad in a white linen tunic, holds in His left hand a flower and raises His right in the act of benediction. His head is encircled with a rayed nimbus; that of the Virgin with a large floriated halo. The background is of solid gold.

In an old frame of molded and gilded wood.

From Professor Venturi's Collection.

From Professor Volpi's Villa Pia, Florence.

Note: With the exception of the celebrated frescoes in the Baptistry at Castiglione, but little of Masolino's work remains, a fact that makes of especial interest this characteristic panel, undoubtedly the work of the master.



GENTILE MASSI (GENTILE DA FABRIANO)

ITALIAN (FLORENCE): 1365—1454

992—*MADONNA AND CHILD*

(Panel)

Height, 15½ *inches; width,* 10 *inches*

PANEL with arched top. The Virgin, seated on a pillow, supports the nude standing Infant Christ with her left hand, while in her right she holds one end of a diaphanous veil, the other end of which is thrown over the Divine Child's shoulders. She is dressed in a purple tunic, while a beautiful red brocaded mantle edged with a band of gold embroidery covers her shoulders. She wears a jeweled crown and jeweled halo, and the Child has a golden nimbus, and around His neck He wears a string of pink coral. Around the Mother and Son, upon the dark background, are painted four angels holding the emblems of the Passion, a cross, a column, a rooster and a scourge, while above is seen a representation of the Father in Glory. The frame, of carved and gilded wood, is shaped as a Tabernacle. It is flanked by two fluted and astragalled Corinthian pilasters which support a frieze carved with acanthus scrollings and a molded and carved cornice. The molded base is also carved with acanthus-leaf scrollings.

From the collection of Count della Porta, Gubbio.

From Professor Volpi's Villa Pia, Florence.





DIRK BOUTS

FLEMISH: 1400—1475

993—*ECCE HOMO*

(Panel)

Height, 13½ *inches; width*, 9¼ *inches*

BUST view of the Saviour, with head slightly inclined on one side and with downcast eyes, which regards the spectator with a look of restrained suffering. Around the head is a crown of thorns from which blood trickles down the brow and cheek. Clad in a red tunic open at the neck, to show part of the blood-bespattered chest. Dark green background. Contemporary frame of carved, painted and gilded wood.

In an old frame of carved, painted and gilded wood.

From Professor Volpi's Villa Pia, Florence.



ATTRIBUTED TO FRANCESCO RAIBOLINI (FRANCIA)

ITALIAN (BOLOGNA): 1450—1517

994—*CHRIST BEARING THE CROSS*

(Canvas mounted on panel)

Height, 17½ *inches; width*, 13½ *inches.*

A BUST of the Saviour seen full face. He wears a light red tunic, His long fair hair curls downward to His shoulders and His features are suffused with an expression of restrained but poignant agony. The high brow is encircled by a crown of thorn, while around the neck and falling over the breast is knotted a loop of cord. Against the dark background is seen the upper part of the cross, its head and arms cutting diagonally across the picture.

In an old frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.

DOMENICO CAMPAGNOLA

Italian (Padua): 1482—1550?

995—*SALOMÉ WITH THE HEAD OF JOHN THE BAPTIST*

(Panel)

Height, 18 1/3 *inches; width*, 14 3/5 *inches*

In a courtyard of Herod's palace a banqueting table is set out parallel to the side walls. It is covered with a cloth of white damask, and on it are placed dishes and drinking glasses. In the center sits King Herod, in an orange-colored robe trimmed with ermine, having on his right a youth in a red tunic, on his left, a gray-bearded man in black, while in the background a lady regards the scene with affrighted eyes. On the other side of the table, in front of the King, stands Salomé with a high sixteenth century head-dress and clad in a red robe and bluish-green under-skirt. In her hands she holds, and offers to Herod, a metal "charger," on which is the head of St. John the Baptist. Behind Salomé stands the executioner, dressed in a green tunic and red hose slashed with black, replacing his sword in its scabbard; at his feet is the headless trunk of the Saint and behind him is a soldier in armor. At the back, through the opening, are seen a graceful tree and a landscape, in which the principal object is a towered castle on one side of a wooden hill. Above is a cloudy sky.

From Professor Venturi's Collection.

From Professor Volpi's Villa Pia, Florence.



JACOPO CARUCCI (JACOPO DA PONTORMO)

ITALIAN (FLORENCE): 1494—1557

996—*THE NATIVITY OF THE VIRGIN*

(Paper)

Height, 16⅝ *inches; length,* 17 *inches*

PEN-AND-INK drawing in sepia, touched up with white, executed as a study for a painted "Vassoio da puerpera," or child-bed platter. In this tondo-shaped sketch, a glimpse only of the mother is had as she lies on the typical Tuscan dais-bed of the period. Around the bedside are clustered the female attendants, and at the bed's side sits the aged grandfather of the Virgin, writing, with a quill pen, on a page of parchment. On the other side is the grandmother, while the new-born Virgin herself, a winsome-faced child with curling hair assigned to her by tradition, is held in the arms of an attendant. There are ring haloes above the heads of the three principal figures. The background is of draperies.

In an old molded, painted and gilded wood frame.

From the Davanzati Palace, Florence.





JACOPO CARUCCI (JACOPO DA PONTORMO)

ITALIAN (FLORENCE): 1494—1557

997—*THE NATIVITY OF THE VIRGIN*

(Wood)

Diameter, 19¾ *inches*

THE "Vassoio da puerpera," or painted wood platter for which the preceding is the original sketch, was presented to the mother of a newborn child. The painting, which is in oils, is rich in its coloring and of an admirable surety of execution. It follows the sketch in every detail save that the bed is thrown into such a deep shadow that all details, even that of the recumbent figure, are lost, while the figure on the extreme left is entirely omitted. The platter is of wood, turned, with a gilded rim and a coat-of-arms painted on the back.

From the Davanzati Palace, Florence.

DOMENICO THEOTOCOPULI (EL GRECO)

SPAIN (MADRID): 1548—1625

998—*AN INCIDENT IN THE LIFE OF CHRIST*

(Panel)

Height, 15 1/3 *inches; width*, 13 1/5 *inches*

THE picture shows the interior of a room richly decorated in varicolored marbles. In the center, seated alone at a table covered with a white cloth and set with a repast, sits the Christ, dressed in rich red robe and blue mantle. Before Him, on the spectator's left, is a woman, wearing an orange over-dress and blue skirt, dancing in an exaggerated manner and fantastic posture. The Saviour is evidently reproving her, despite the appeal of a third woman, probably intended for Mary Magdalene, who, in yellow and red robes, kneels at her Master's feet with her hands raised in an attitude of supplication. In the background is a row of marble columns through which is seen a blue sky with white clouds. The floor is inlaid with squares of black and white marble.

In an old frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.

Note: El Greco, the erratic Greek whose name, owing to a lifetime spent in Spain, adorns the roll of Spanish painters, has only of late years come to his own in the estimation of leading critics. His fantastic ideas and noteworthy coloring are displayed to advantage in this interesting example.

LUDOVICO MAZZOLINO

ITALIAN (FERRARA): 1481—1530

999—*THE ANNUNCIATION*

(Panel)

Height, 20 7/10 *inches; width*, 12¾ *inches*

IN the immediate foreground and in the center of the picture, the Virgin, in red robe and blue mantle, kneels at a prie-dieu, richly carved at the sides with birds whereon is an open book on which rests her left hand. To the left is a small table covered with a linen cloth on which stand a brass candlestick and a flask of oil. With her right hand pressed to her bosom and her head leaning to one side in a listening attitude, the Virgin receives the tidings delivered by the Angel Gabriel, who, with outstretched wings, hovers in the air on the left, and, as he delivers his divine message, tenders to the Virgin with his right hand the lily of purity. Above the Angel, seated in clouds, is the figure of God the Father, in a red robe, extending His arms in an attitude of benediction, while below Him descends the Dove of the Holy Spirit. The background on the right is occupied with the entrance to a house of some architectural pretensions, above the curtained door of which is seen a frescoed panel painted with the subject of Judith in the Assyrian camp holding the head of Holofernes. Upon the left, behind the Angel, is seen a landscape background with hills and a castle.

In an old frame of carved and gilded wood.

Illustrated in the Catalogue of the Stroganoff Collection.

From Professor Volpi's Villa Pia, Florence.



NICCOLÒ RONDINELLI

ITALIAN (RAVENNA): LATE XV CENTURY

1000—*MADONNA, CHILD CHRIST AND ANGEL*

(Panel)

Height, 25 3/5 inches; width, 8¼ inches

THE Virgin, seated with her head inclined on one side, holds in her arms the nude Child Christ, who holds a fold of His Mother's head-covering with His left hand, and His right rests in His lap. The Virgin's head is covered, after the manner of a coif, with a white linen head-dress which falls over her shoulders, she wears a tight-fitting tunic of reddish brown richly embroidered with gold and is enveloped in a loose mantle of a beautiful red which covers her head under the white veil. On the left stands a boy angel dressed in a blue robe; his head, with long, wavy hair falling on both sides, is thrown back in the act of singing, and he accompanies himself on a lute. As background, on the right, is a curtain of green with a band of embroidery, falling in wide plaits, and on the left is an opening through which is seen the blue sky flecked with white clouds. As a base, is a marble ledge upon which, in the center, is thrown a branch of an apple-tree with fruits and flowers.

In an old frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.

Note: So nearly in the manner of his master Bellini did Rondinelli paint, that at least one of Bellini's noted pictures is now believed to have been painted by his pupil.





PRIMITIVE SCHOOL OF FLORENCE

XIV Century

1001—*A CRUCIFIXION*

(Panel)

Height, 36 *inches; width,* 12 *inches*

An altarpiece with a solid gold background. In the center is a representation of Christ hanging on the cross, flanked by three figures of saints on either side. They are of both sexes and are shown with their attributes dressed in robes of various colorings.

In an old frame of carved and gilded wood.

From the collection of the poet Gabriele d'Annunzio

From Professor Volpi's Villa Pia, Florence.

BERNARDINO DI BETTO (PINTURICCHIO)

ITALIAN (UMBRIAN): 1454—1513

1002—MADONNA AND CHILD

(Panel)

Height, 22½ inches; width, 15⅜ inches

THE Virgin, seated, holds the Child Christ, who grasps in His left hand a red globe and uplifts His right in the act of benediction. The Virgin's head is covered with a white veil which falls upon her shoulders, and she wears a dark purple robe with an olive green mantle whose border is enriched by a band of gold embroidery. In the background is seen a mountainous landscape, with crags, rocks and trees.

In an old frame of carved, painted and gilded wood.

From Professor Volpi's Villa Pia, Florence.

ZANOBI STROZZI

ITALIAN (FLORENCE): 1412—1468

1003—*DEPOSITION FROM THE CROSS*

(Panel)

Height; 24 1/5 inches; width, 16 1/3 inches

IN the upper part of the panel against a background of blue sky the lifeless body of Christ is being lifted down from the cross by two of His disciples, who raise themselves on a ladder. At the bottom of the cross the Virgin stands raising her hands as though in a despairing appeal for assistance. To the left are the other Maries weeping, and on the right other disciples. The background consists of a landscape with hills and a river, and a distant view of the wall-surrounded Jerusalem, which is depicted as a fifteenth century Italian city.

In an old frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.

Note: Strozzi, a Florentine of noble birth, though pupil and occasionally a collaborator of Fra Angelico, painted rather as an amateur than as a professional.

BALDASSARE PERUZZI

ITALIAN (SIENA): 1481—1536

1004—*PORTRAIT OF HIMSELF*

(Canvas)

Height, 19 *inches; width,* 14⅛ *inches*

A BUST portrait of a young man, with long, almost straight, hanging brown hair parted in the middle, a drooping brown mustache and slight beard. Regarding the spectator in full face, he is dressed in a vest of greenish blue bordered with orange and tied with ribbon, a white cambric lace-edged shirt, a dark mantle and a black velvet cap. In the background is a wooded landscape with the Tuscan hills in the distance.

In an old frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.

Note: Distinguished rather as an architect than as a painter, Peruzzi was nevertheless an accomplished draughtsman and has painted at least one picture of note, a Sybil for a church in Siena.



FERDINAND BOL

HOLLAND (AMSTERDAM): 1616—1680

1005—*PORTRAIT OF REMBRANDT*

(Canvas)

Height, 20½ inches; length, 24 2/5 inches

THIS is a copy, by Rembrandt's most famous pupil, of the Master's own portrait of himself, now in the Uffizi Gallery in Florence. It shows the great painter as a comparatively young man, dressed in a brown tunic and mantle of the same color, the latter falling away at the breast so as to expose a steel gorget. His long, curly brown hair is partly covered by a round flat black velvet cap and he wears his favorite gold chain around his neck so as to fall over the gorget. The background is of grayish yellow lightened somewhat upon the left-hand side of the picture.

In a contemporary frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.



MARCO BASAITI

ITALIAN (VENETIAN): 1460—1525

1006—*PORTRAIT OF A MAN*

Height, 20 inches; width, 15½ inches

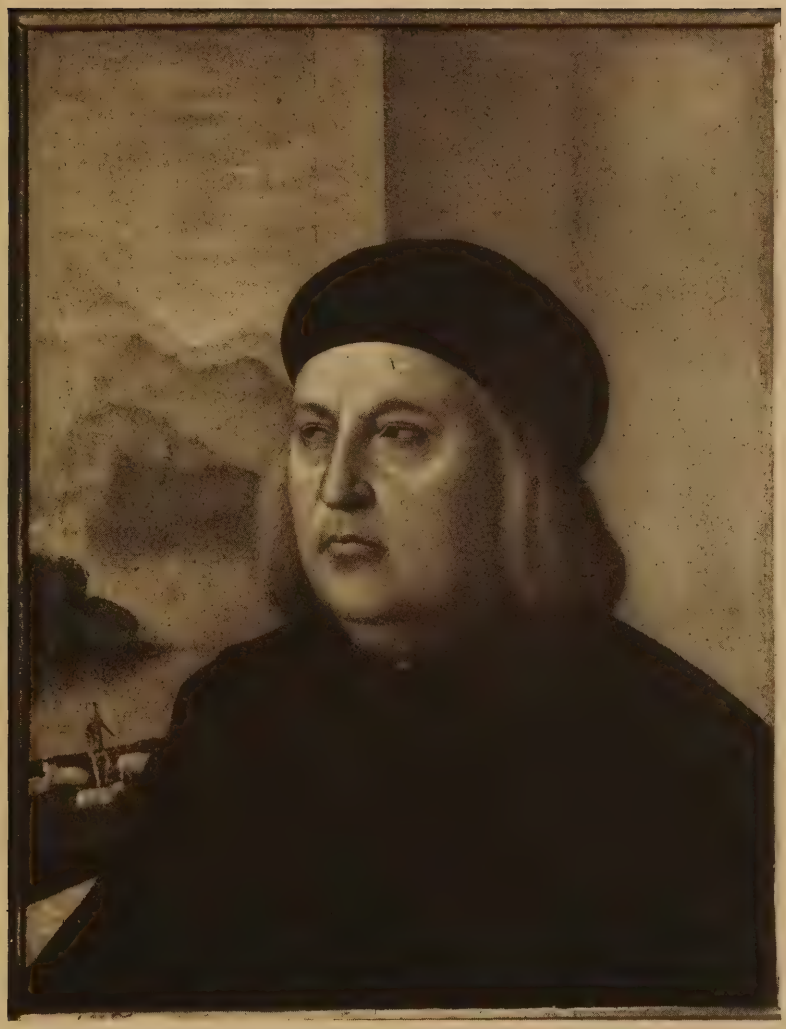
BUST portrait of a man in a three-quarter view looking to the spectator's left He has a full, determined, clean-shaven face, with a scar on the forehead, the mouth being tightly closed, with an expression of firmness, and the long light-colored hair falling to the shoulders. He wears a high round black cap, and is dressed in a black habit. To the left is an open window showing a mountainous landscape, evidently a view of the Cadore Hills, with a small lake upon the shore of which is a shepherd with a flock of sheep.

In an old frame of carved and partially gilded wood.

From the Grandi Collection of Milan.

From Professor Volpi's Villa Pia, Florence.

Note: Marco Basaiti is one of the earliest of Venetian portrait-painters; portraits by him are infrequent but highly esteemed. Like his subject pictures, they display much of the brilliancy and delicacy of contemporary Flemish masters.



GIROLAMO ROMANI (IL ROMANINO)

Italian (Brescia): 1485—1566

1007—*PORTRAIT OF A YOUNG MAN*

(Canvas)

Height, 25 3/5 inches; width, 20½ inches

Half-length portrait of a young man, the face in three-quarter view looking towards the spectator's left. He is dressed in a loose tunic of white with loose sleeves and a standing collar, opened so as to show a frilled cambric undergarment. On his head he wears a rich flat cap of red with a plume of white ostrich feathers, and in his right hand he holds a leather gauntlet against his breast. The youthful face, with its faint trace of a mustache, looks out from the picture with a sedate, almost an intriguing, look in the closed lips and wide-open eyes. In the upper left-hand corner is painted the name: ABRAM FEDERICI.

In an old frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.



JACOPO PALMA (IL VECCHIO)

ITALIAN (VENETIAN): 1480—1528

1008—*PORTRAIT OF AURELIO ONIGO*

(Panel)

Height, 24 inches; width, 20½ inches

HALF-LENGTH portrait, nearly full face, of Aurelio, son of Augustin Onigo a Roman Senator. The young man has long dark hair, is bearded, and is dressed in a brown fur-trimmed robe, with a white shirt showing at the neck. On the finger of the left hand, which shows at the bottom of the picture, he has a gold ring. As background there is a semicircular architectural recess of grayish yellow color.

In a contemporary frame of carved, painted and gilded wood.

From Professor Volpi's Villa Pia, Florence.

Note: The small village of Onigo owed its name to the family whose ruined castle still commands the town from a nearby height. In the late fourteenth century the head of the house was one Augustin Onigo, a wealthy patron of the arts, and the father of two sons, one of whom, Aurelio (whose portrait is under consideration), was married to Constance de Castelfranco. By the Onigo family this portrait was attributed to Giorgione, who was a *protégé* of Aurelio, but experts, whose opinion is regarded as authoritative, have pronounced it to be the work of Palma Vecchio. It is at least certain that the picture hung in the Palace of Treviso as a highly regarded treasure until the day, in 1904, when the last descendant of the illustrious family was killed in his own garden.



FRANCESCO GUARDI

ITALIAN (VENICE): 1712—1793

★ 1009—*A MASKED BALL IN VENICE*

(Canvas)

Height, 12¼ inches; length, 20 inches

THE interior of the Venetian Ridotto in the eighteenth century. The room is of great size, the walls plainly painted in a grayish green tone, and the rafters of the high ceiling exposed. In the vast spaces of this room a masked ball is in progress, the numerous figures being clothed either in fancy costumes or in dominoes, the sombre effect of the black capes of which is relieved by the gaiety of the light-colored dresses beneath, and more especially by the vivid coloring of a harlequin's costume in the near foreground.

Illustrated in the Catalogue of the Stroganoff Collection.

From Professor Volpi's Villa Pia, Florence.

Note: Among Guardi's familiar scenes of outdoor Venice this interior, with its masterly treatment of figures seen in an artificial light, holds a place entirely its own.



PRIMITIVE SCHOOL OF FLORENCE

EARLY XIV CENTURY

1010—*TRIPTYCH*

(Carved and painted wood)

Height, 21⅝ *inches; width* (*open*), 22½ *inches*

THE triptych, with gabled top, has a molded base, a molded frame and two hinged doors. In the center panel is seen the figure of the Virgin seated, dressed in a blue mantle and holding the Christ, clad in a single garment of linen, on her left arm, while His mother supports Him with her right hand. On either side are two Saints. Those on the spectator's left in monastic robes and holding open books, those on the right consisting of an adult St. John the Baptist in a camel's-hair garment, and a kneeling ecclesiastic. In the immediate foreground are kneeling figures of St. Francis with the Stigmata on the left, and St. Bernard with his rosary on the right, while in the center are miniature figures of a kneeling angel playing a viola and the standing figure of the Donor, evidently a youthful Prince. All the figures, except the Donor, have gilded and patterned haloes. The leaves are painted, that on the left with Christ bearing His Cross over a rocky pathway with a Roman soldier and Disciples in the background, and that on the left with a Crucifixion, with a skull and crossbones at the foot of the Cross, and the Virgin and St. Mary Magdalene lamenting on either side. The pointed upper portions of the leaves are occupied with an Annunciation, the Angel kneeling on the left, the Virgin by a prie-dieu on the right.

The frame and base are gilded and there is an iron ring for suspension.

From the Davanzati Palace, Florence.



DOMENICO BIGORDI (GHIRLANDAIO)

ITALIAN (FLORENCE): 1449—1494

1011—*THE ANNUNCIATION*

(Two leaves of a wooden tabernacle)

Height, 10 1/5 *inches; width,* 3 1/6 *inches*
Tabernacle, 11 2/5 *inches by* 6 1/3 *inches*

THE subject is painted on the inner surfaces of the round arched doors of a plain wooden Tabernacle. On that on the right-hand side the Virgin is seen standing in the middle of a spacious apartment with paneled walls. She is dressed in a red tunic with tight-fitting sleeves and a voluminous red mantle, is haloed, and, with a beatific smile on her face, she raises her right hand, as though to acknowledge the salutation of the angel, while in her left she clasps to her bosom a closed book. Behind her is seen a high canopied bedstead draped with looped back curtains. On the leaf of the left-hand door the angel Gabriel is seen in the midst of a delightful landscape of trees, rocky cliffs, and a lake. In the sky above, rays of glory, proceeding from a cloud, envelop a descending Dove, emblem of the Holy Ghost. The angel, with outspread wings, is seen in profile as he kneels and, with uplifted hands, delivers his tidings to the Virgin. Tabernacle with arched top and hinged doors on a molded wooden base.

From Professor Volpi's Villa Pia, Florence.



SANO DI PIETRO

ITALIAN (SIENA): 1406—1481

1012—*MADONNA AND CHILD*

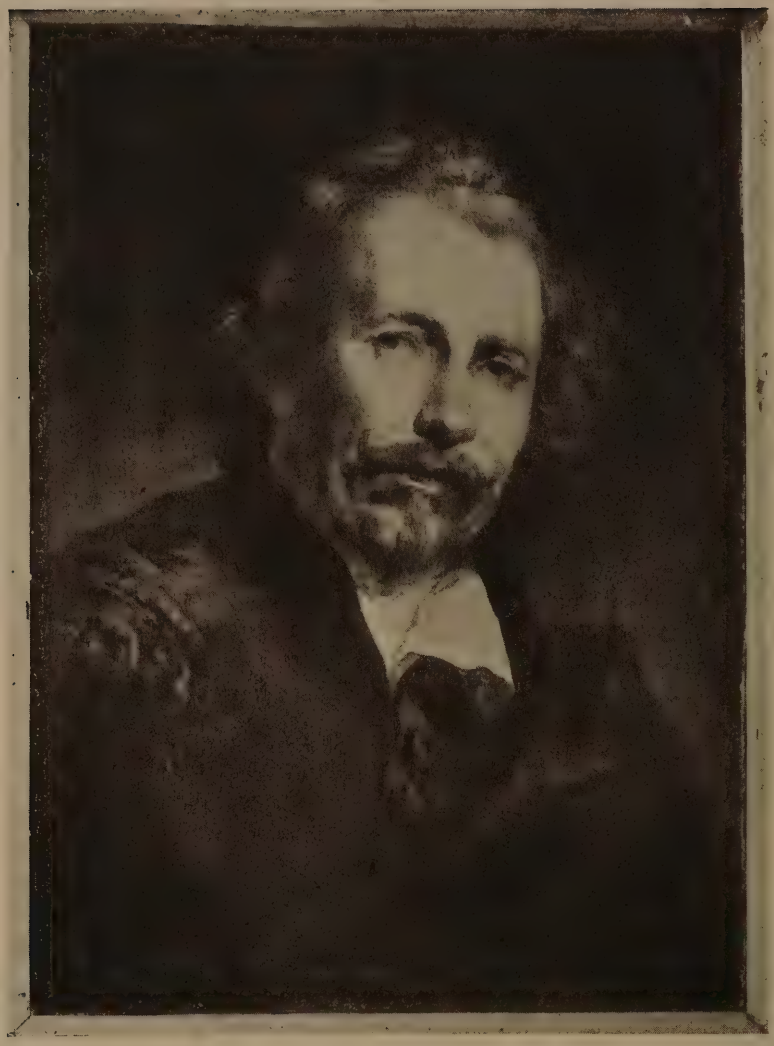
(Panel)

Height, 28¾ inches; width, 19¾ inches

HALF-LENGTH figure of the Virgin seated, in a blue mantle having an embroidered star on the right shoulder. Her face is surcharged with Divine pity and she supports the standing Child Christ with her right arm. He is clothed in a single garment of fine linen and looks outward and beyond the spectator with wide-open eyes and an expression of awed foreboding. The Child's head is surrounded by a nimbus with a cross, and that of the Virgin with a gesso-worked halo bearing the inscription, "Ave, Gratia Plena." At either side, behind the central subject, are the figures of two Saints, St. Bernard and another, in the robes of their Orders, while above, arranged in a half-circle, are the garlanded heads of four angels. The panel has a round-arch top and is in an old carved, painted and gilded wood frame, with a cusped round-arched head and a paneled plinth inscribed, "Salve Regina Misericorde."

From the Davanzati Palace, Florence.


SALVE REGINA MISERICO



PETER PAUL RUBENS

FLEMISH (ANTWERP): 1577—1640

1013—*PORTRAIT OF CAROLUS DE MALLERY*

(Canvas)

Height, 22 *inches; width*, 15¾ *inches*

BUST portrait with the head seen from the front, the dress and the mantle black, white collar. Dark yellow background.

In an old frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.

Note: Karel van Mallery was a Flemish engraver of some note and a contemporary of Rubens.



DARIO VAROTARI

ITALIAN (VERONA): 1539—1596

1014—*PORTRAIT OF A MAN*

(Canvas)

Height, 26½ inches; width, 24¼ inches

HALF-LENGTH figure of a young man, his head leaning towards the spectator's left, seen in three-quarter view. His finely modeled face is clean shaven, and his wide-open eyes seem to be gazing reflectively into the dim distance, while his thin lips are firmly closed. He is clad in a loosely-fitting black robe, gathered into a cape at the shoulders, with a V-shaped opening at the neck which allows a finely plaited shirt of white linen to be seen. On the right of the picture is a stone pilaster sculptured with marks and figures and bearing the signature of the painter, "D. V."

In an old frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.

JACOPO PONTE (IL BASSANO)

ITALIAN (VENICE): 1510—1592

1015—*PORTRAIT OF THE ABBOT-GENERAL GREGORIO BARBARIGO*

(Canvas)

Height, 45½ inches; width, 37 inches.

A HALF-LENGTH portrait of a member of a Patrician family of Venice. He is shown in full face, dressed in the white robe of his order and wearing a dark mantle. He is seated in a large chair, on one arm of which his right hand is resting, while the other arm of the chair supports his left arm, the hand of which clasps a closed book.

In an old frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.



JACOPO PONTE (IL BASSANO)

ITALIAN (VENICE): 1510—1592

1016—*PORTRAIT OF A VENETIAN AMBASSADOR*

(Canvas)

Height, 37 2/5 *inches; length*, 46 *inches*

HALF-LENGTH portrait of an ecclesiastic seen in full face. He is dressed in a reddish-colored cassock with large sleeves, beneath which is seen a red *talare,* or vest. His right hand is slightly extended as though he were speaking, and the left rests upon a table on which lies a bull of Pope Clement VII, enough of which document is legible to show that the portrait is that of an Ambassador to Pope Clement's court. On the right is an open window from which is seen a view of Rome, showing the Castel Sant' Angelo. The background on the left is of a dusky brown wall.

In an old frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.



ALESSANDRO FILIPEPI (SANDRO BOTTICELLI)

ITALIAN (FLORENCE): 1447—1510

1017—*MADONNA AND CHILD*

(Panel)

Diameter, 30¼ *inches*

IN the center of this *tondo* the Virgin sits with her back to a pedestal-like wall of stone. She leans on one side her head, with an inexpressibly sorrowful air of foreboding in her beautiful face and presses to her right cheek the curly hair of her Divine Child, who looks upward to His Mother with a look of loving commiseration on His baby face. He is dressed in a simple garment fastened under His right shoulder and doubly girdled around him by a ribbon. On the Virgin's left and the spectator's right stands an infant St. John the Baptist, clad in the traditional garment of skin and holding in his left hand a label to which with the right he directs attention. It bears the inscription in Roman lettering: ECCE AGNUS DEI (Behold the lamb of God). On the picture's left is a typical Botticellian boy angel, with long, wavy hair falling over his shoulders, dressed in a loosely gathered robe and holding an Easter lily which he seems to present to the Mother and Child. On either side of the background are presented glimpses of a delightful landscape.

In a contemporary frame of wood, gilded and carved with a wreath of fruits and leaves bound above with a knot of ribbon and meeting below in a floral rosette. The inner rim carved with classical fleurons, the outer rim in a pattern of imbrications.

From Professor Volpi's Villa Pia, Florence.

Note: This picture, painted by Botticelli in his third manner, came from the Villa of Count Tommasi of Cortona and is known in Italy as the "Tommasi Madonna."


ECCE AG

FRANCESCO RAIBOLINI (FRANCIA)

ITALIAN (BOLOGNA): 1450—1517

★1018—*MADONNA WITH CHILD AND SAINTS*

(Panel)

Height, 29¾ inches; width, 22½ inches

SEATED in the center of the picture is the Virgin, with plainly smoothed hair parted in the middle and concealing her ears, her head inclined slightly forward, the face with an expression of ineffacable but foreboding sweetness. She holds on her lap the Infant Christ, who gazes out of the picture with a solemnity of expression curiously akin to that of His Mother. The Virgin is dressed in a red robe, cut square at the neck, where it shows the narrow edging of a cambric undergarment, a voluminous cloak of blue lined with green and a blue skirt with a gold-embroidered border. Behind her, on the spectator's left, stands St. Francis of Assisi, with clean-shaven face, clothed in the gray robe of a monk, and on the right stands St. Dominick, as an old man with long gray beard, dressed in a red robe. The background is occupied by a landscape of green hills, trees and buildings over which rises a cloudless blue sky. The Virgin and the two saints have gilded haloes.

In a contemporary carved and gilded frame.

Signed in Gothic lettering, "FRANCIA OREFABER."

From Professor Volpi's Villa Pia, Florence.

Note: Francia (who, by the way, was a goldsmith, even while one of the leading painters of his day, which explains his invariable signature of OREFABER or AURIFEX, meaning "goldsmith") painted this Madonna in 1506 for Cardinal Riario, who was titular Cardinal of Damaso. It is this picture to which Raphael refers in a delightfully intimate letter to his friend Francia, quoted in full by Calvi in his "Life of Francia." Raphael, after thanking his correspondent for the gift of his portrait, which he says "is singularly beautiful and so life-like that I sometimes fancy myself near you and listening to your voice," goes on to say: "The Honourable Signor Datary is awaiting his little Madonna with great impatience, as is the Cardinal Riario his large one."

It is this "large one" which, in the year 1515, when Cardinal Riario was accused of conspiracy and all his property confiscated by Pope Leo X (one of the Medici), found its way into the Vatican. Here it remained until the middle of the seventeenth century, when Pope Innocent X bestowed it upon one of his intimates, a member of one of the oldest Patrician families of Rome. In the palace of this family it hung until its fortunate acquisition, in the year 1915, by its present owner.



BURGUNDIAN SCHOOL

XV Century

1019—*EPISODE IN THE LIFE OF ST. MICHAEL*

(*Companion to No.* 1020)

Height, 33¼ *inches; width,* 27 1/7 *inches*

In the center of the immediate foreground of the picture, an archer, with a round red cap, a tightly fitting green tunic, and red hose, aims an arrow with his arbalest (or cross-bow) at the bull which was under the protection of St. Michael and which stands, a solid gold nimbus behind its head, at the entrance to the cavern which occupies the upper left-hand corner of the picture. (According to the legend this arrow was deflected back and wounded the archer.) At his left is his companion in a purple tunic and blue hose, holding an arrow in his teeth and preparing to bend the bow of his arbalest. On the right are two cavaliers, holding lances. The one nearer to the spectator, on a white horse, wears a green cap, a blue tunic, and red hose and boots; the other, on a brown horse, with a purple cap and tunic and a green embroidered surtout of tabard form. In the distance is Barda's herdsman playing his pipes and attending to his herd of cattle. The background is of gilded gesso work in a diapered pattern.

From Professor Volpi's Villa Pia, Florence.



BURGUNDIAN SCHOOL

XV Century

1020—*EPISODE IN THE LIFE OF ST. MICHAEL*

(*Companion to No.* 1019)

Height, 33¼ *inches; width*, 27 1/7 *inches*

This picture portrays an ecclesiastical procession issuing from the city of Siponto to the grotto of St. Michael's Bull, preliminary to the building on this spot of a church dedicated to the Archangel. In the center stands the Bishop of Siponto in a richly embroidered episcopal robe, wearing a mitre and carrying in his right hand a gold bishop's crozier. A middle-aged man in a round cap, probably Gargan, the owner of the herd which included St. Michael's bull, stands next to him. On the right, and stretching nearly to the grotto, where the bull with a gold nimbus stands, stretches the procession of Church dignitaries headed by three monks with tonsured crowns, one of whom holds a large processional cross. The priests are vested in chasubles of varying but always elaborate designs, wear red caps and are reading from illuminated missals held in their hands. Behind them on the left is a crowd of townspeople behind whom is seen the turreted and arched city gate and the red-roofed houses of the city. There is a distant landscape and a background of gilded gesso in a diapered pattern.

From Professor Volpi's Villa Pia, Florence.



IL GUARIENTO

ITALIAN (PADUA): —1378

1021—*ST. MICHAEL THE ARCHANGEL*

(Panel)

Height, 33 inches; width, 21¼ inches

THE Saint at full length, dressed in a close-fitting tunic richly embroidered with gold scrolled leaves and trimmed with ermine, and a flowing white mantle with a border of Saracenic patterning, stands in the center of the picture. He has highly decorated and varicolored outspread wings, carries in his right hand a long-shafted spear, and rests his left upon a curved pointed shield painted with a profile mask and scalloped border. The background is of dark blue.

In an old frame of molded and gilded wood.

From the Davanzati Palace, Florence.



SCHOOL OF GIOTTO

XIV Century

1022—*MADONNA AND CHILD*

(Panel)

Height, 35⅞ *inches; width,* 16½ *inches*

The Virgin is seen standing dressed in a red robe with a deep lace hem and a blue mantle bordered with gold. The head is bent slightly to one side with a pensive expression, and on her left arm, her right hand protectingly clasping Him, she holds the Divine Child, clothed in a lace-bordered linen garment. He turns His face to the spectator's right, with a look of sober solemnity, as He stretches forward His left hand to take a bird offered to Him by a standing agel, one of four that surround the Mother and Child. Below, the Virgin and Child are flanked by smaller full-length figures of St. John the Baptist on the left, and St. Zanobi a bearded man in a bishop's mitre, on the right. All the figures have haloes decorated with dotted patternings, and the background is of gold. In an old carved and gilded wood frame of tabernacle design. It is flanked by twin spirally fluted columns and has a pointed-arch top surrounded by a carved molding with boldly scrolled crocketings of pointed leaves and surmounted by a quatrefoil medallion occupied by a small painting of a Crucifix flanked by the seated figures of the Virgin and St. Mary Magdalene.

From the Davanzati Palace, Florence.



PRIMITIVE SCHOOL OF FLORENCE

XIV Century

1023—*MADONNA AND CHILD*

(Panel)

Height, 40⅛ inches; width, 21⅝ inches

In the center the Virgin, dressed in a mantle of dark blue with a linen wimple over her head, sits on a bank of conventional clouds holding on her left knee the Child Christ, who turns His chubby face to the right as He reaches with His left hand for a fruit His mother holds just out of His reach in her left hand. On the left are the figures of St. Zanobius, with his episcopal mitre and pastoral staff, and an adult St. John the Baptist; on the right, St. Mary Magdalene holding a vase of ointment, and below her St. Catherine. All six figures have decorated haloes. The background is of rayed gold.

In a tabernacle-shaped frame of carved and gilded wood.

From the Davanzati Palace, Florence.

SCHOOL OF GIOTTO

XIV Century

1024—*A CRUCIFIXION*

(Panel)

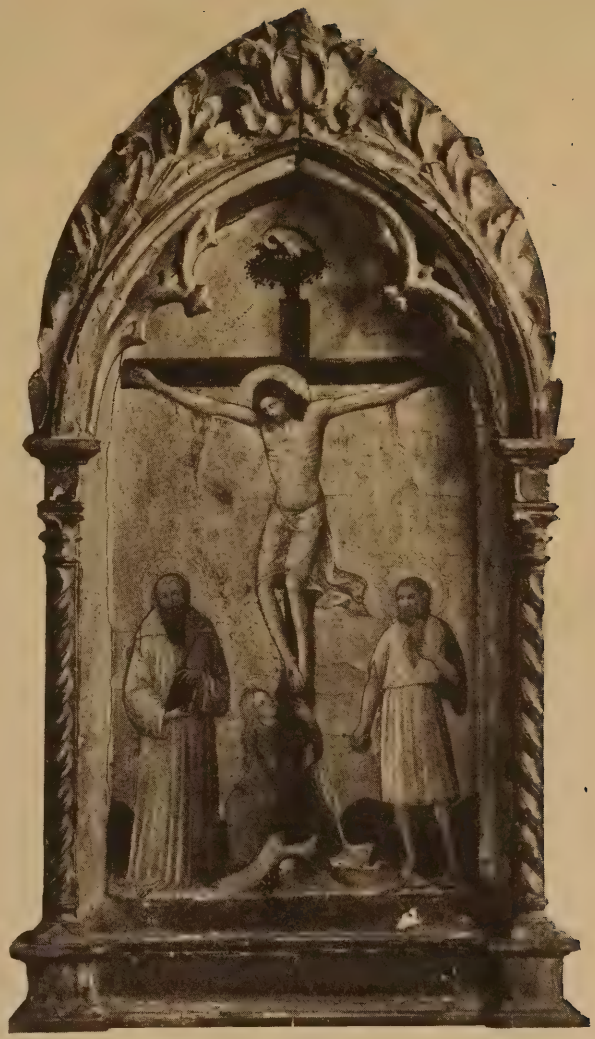
Height, 31½ inches; width, 17¾ inches

On the cross, which is surmounted by a Pelican in her nest wounding her breast to feed her young, hangs the Christ with haloed head drooping forward and nude save for a drapery around his loins. At the foot of the Cross, below which is a skull and cross-bones, Mary Magdalene, her long flowing fair hair streaming down her shoulders, kneels and embraces the wood with both arms. On the spectator's right stands St. Benedict pointing to the wound in his breast, and on the right St. Jerome in a monk's habit and holding the Bible with both hands. The background is of solid gold.

In a tabernacle-shaped frame of carved and gilded wood.

From the Davanzati Palace, Florence.





SANO DI PIETRO

ITALIAN (SIENA): 1406—1481

1025—*MADONNA AND CHILD*

(Panel)

Height, 40½ *inches; width*, 19⅝ *inches*

THE main panel is occupied by a half-length figure of the Virgin in a blue mantle, with gold head ornament, holding with her right hand the nude Christ and drawing protectingly over Him with her left hand, on the third finger of which is the ring of espousal, a fringed shawl. He clasps His right arm around His Mother's neck, and with His left hand clutches the neck of her robe. She gazes at Him with a look of rapt adoration and He looks lovingly into her eyes. Above, two winged Angels issuing from clouds hold an incised crown above the Virgin's head. The upper panel, of pointed-arch shape, divided from the lower one by a band of gilded gesso-work in scrolled design, shows a cross on which hangs the Crucified Christ with blood pouring from His wounds. The cross is flanked by figures of the weeping Virgin on the left and St. Mary Magdalene in a violent contortion of grief on the right. The grounds are gilded.

Carved and gilt wood frame of tabernacle design.

From the Davanzati Palace, Florence.



ANTHONY VAN DYCK

FLEMISH (ANTWERP): 1599—1641

1026—*PORTRAIT OF AUGUSTINE LOMELLINI*

(Canvas)

Height, 30 7/10 *inches; width*, 24¾ *inches.*

HALF-LENGTH portrait of an elderly man. He is seen in three-quarter face looking towards the spectator's right and with his closed right hand held up in front of him. He has close-cropped gray hair, a curling mustache and a pointed beard of gray, and looks out of the canvas with a twinkle in his dark eyes and the suspicion of a somewhat quizzical smile upon his lips. He is dressed in a closely buttoned tunic of yellowish gray, with a deep falling collar of white linen, and a mantle is thrown in folds over his shoulder. The background is of dark yellow with a curtain hanging on the left. The canvas is lettered on the back AUGUSTINUS LOMNUS G STEPH OBIIT MDCXXVI ANTONIUS VUANDIC BELGA PINGEBAT 1626.

In a contemporary carved and gilded wood frame.

From the collection of the Marquise Elisa Reggio Rostan d'Ancezune of Genoa, a descendant of the Lomellini family.

From Professor Volpi's Villa Pia, Florence.



FRA VITTORE GHISLANDI (FRA PAOLOTTO)

ITALIAN (BERGAMO): 1655—1743

1027—*PORTRAIT OF A PAINTER*

(Canvas)

Height, 45¼ inches; width, 33 inches

THREE-QUARTER standing figure of a young man, in full face, the head turned over the left shoulder, the left hand resting in an easy posture on the hip, the right hand holding a brush. He is dressed in a white linen shirt with full sleeves, loose breeches of yellow and a knotted yellow girdle. Over his left shoulder is thrown a mantle of vivid red lined with yellow. In the lower left-hand corner is an unfinished canvas showing the head of a young woman, while on a table in the left-hand background are an apple and a loaf of bread. The background is of a warm brown.

From Professor Volpi's Villa Pia, Florence.

Note: This painting attracted much attention and commendation at the International Exposition of Portraits at Florence in 1911.



CRISTOFANO ALLORI (CRISTOFANO BRONZINO)

ITALIAN (FLORENCE): 1577—1621

1028—*FOOTBALL IN FLORENCE*

(Canvas)

Height, 45½ inches; width, 33½ inches

VIEW of the Piazza Santa Croce in Florence, with a game of football, or "Giuoco del Calcio," in progress. In the center of the picture the players, some fifty in number, occupy the center of the Piazza. They are divided into three groups of about ten, with the others disposed in a circle around, and are all dressed in tight-fitting jerkins, knee-breeches and plumed caps. Around them in close ranks sit the spectators, at the back against the walls of Santa Maria del Novella in a grand stand, while on the right-hand side ladies crowd all the windows of the palace facing on the Piazza. In the foreground on the right are cavaliers in exaggeratedly decorative suits of classic armor, in the center are three figures of jesters, while on the left are seen the halberds of the guards who keep the spectators in order.

From the Davanzati Palace, Florence.



PARIS BORDONE

ITALIAN (VENICE): 1500—1570

1029—*LA BELLA*

(Canvas)

Height, 42½ inches; width, 35¼ inches.

THAT favorite model of Bordone, "La Bella," of whom this is a portrait, appears in many of his compositions. Here she is seen at three quarters length, seated with her head bent forward, gazing at the spectator with an inscrutable look in her brown eyes. She wears a loose gown of dark flowered silk and a white under-garment, but these have so fallen as to expose her entire bosom. She rests one bare arm on a support on the extreme right of the picture, and her left arm hangs listlessly by her side, the hand holding a spray of flowers which she has evidently taken from the basket on the table on the picture's left. Her abundant red hair, loosely twisted, is intertwined with a string of pearls, a long necklace of which hangs around her neck. The background shows part of a Venetian hallway of marble.

In an old frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.

Note: This picture was painted by Bordone about the year 1535, and came direct to its present owner from an important private collection in Italy.



SCHOOL OF GIOTTO

ALESSANDRO (XIV CENTURY)

1030—*MADONNA AND CHILD*

(Panel)

Height, 57 inches; width, 27½ inches

SEATED figure of the Virgin in a blue mantle lined with red. She holds on her left knee, with her left hand, the standing Child Christ, clad in a flowing robe with scalloped border confined by a girdle at the waist, and looks into His face with an artless expression of adoration while she raises her right hand in the act of benediction. Mother and Child have haloes of gilded gesso-work, and above, two angels with haloes, in robes of red and blue, supported by clouds, hold over the Virgin's head a crown of gilded gesso-work. The upper background is of solid gold, with a dado below. In a carved and gilded wood frame with pointed-arch top carved with crockets of scrolled leaves and flanked with pilasters having molded capitals. On the plinth below is painted in gold on a painted ground the inscription, "Ave Maria gracia," flanked by two painted coats-of-arms, one being of the Strozzi family, for whom the picture was painted.

From the Davanzati Palace, Florence.





FRANCESCO ALBANI

ITALIAN (BOLOGNA): 1578—1660

1031—*BACCHANALIAN SCENE*

(Canvas)

Height, 51 2/3 *inches; width*, 41 1/3 *inches*

IN the center of the composition an inebriated Bacchanalian reveller lies upon the ground, his mouth, into which two Cupids are pouring wine from a skin supported between them, being kept open with her finger by a Nymph who, the upper part of her body bared, leans over him as she lies reclining at his side. To the left another Nymph, standing upright, her one loose garment fluttering in the wind, plays a tambourine, while a younger girl at her side endeavors to attract her attention to the Bacchanalian group. On the extreme left a young Satyr, leaning his right elbow upon a wine jar, plays his Pan's pipes. In the background is a well-painted open landscape.

In an old frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.



FRANCESCO ALBANI

ITALIAN (BOLOGNA): 1578—1660

1032—*PASTORAL SCENE*

(Canvas)

Height, 51 2/3 *inches; width*, 41 1/3 *inches*

UNDER the shade of a spreading tree on the left a shepherd, clothed in a garment of skins, sits playing upon a tibia or pastoral pipe. Lying at his feet, and listening to him, are two Nymphs, one, with her back to the spectator, being embraced by the right arm of the other, who sits upright, holding out a flower to the musician. In the left-hand corner of the picture are three Amorini, sporting with each other, and some grazing goats. The background is a landscape, with a group of temple-like buildings in the middle distance, and a mountain range on the horizon.

In an old frame of carved and gilded wood.

From Professor Volpi's Villa Pia, Florence.



DOMENICO THEOTOCOPULI (EL GRECO)

(ITALIAN PERIOD)

SPANISH (TOLEDO): 1545?—1614

1033—*THE ADORATION OF THE MAGI*

(Canvas)

Height, 52¾ *inches; length,* 38¾ *inches*

ON the left, under the eaves of a rude hut erected among the ruins of a classic temple, the Virgin in a blue and red robe sits, holding the nude body of the Infant Christ and bending over Him in an attitude of maternal solicitude. At her back St. Joseph leans forward with his eyes fixed upon the Divine Child. To the right, in front of the Virgin, one of the Magi bends forward in an attitude of almost abased adoration. More to the right are seen the other two Magi and attendants in charge of the travelers' horses and camels.

From Professor Volpi's Villa Pia, Florence.

Note: This picture resembles in general conception and composition one by the same painter which is now in the Imperial Museum in Vienna.

BERNARDO DADDI

ITALIAN (FLORENCE): 1290—1350

1034—*TRIPTYCH*

(Panel)

Height, 48 inches; length, 54¾ inches

IN the center the Virgin, seated and dressed in a blue mantle, holds the Infant Christ on her lap. The side wings are occupied by figures of St. Zanobius and St. John the Baptist. The backgrounds are of gold. The triptych is in a contemporary frame of carved and gilded wood.

Note: Owing to its late arrival, it was unfortunately impossible to illustrate this briefly described triptych, painted by Daddi, the ablest of Giotto's pupils. It is one of the most important of the Davanzati primitives.

From the Davanzati Palace, Florence.

PRIMITIVE SCHOOL OF FLORENCE

XIV CENTURY

1035—*MADONNA AND CHILD*

(Panel)

Height, 41⅜ inches; width, 25½ inches

THE Virgin holds the Infant Christ, standing, upon her lap and smiles down at Him seraphically as He reaches out His hand to grasp a bird handed to him by one of the four angels who hover around His Mother and Himself. Two of the other Angels hold vases of flowers. Below, kneeling upon a golden pavement richly decorated, are St. John the Baptist and St. Zanobius, the fifth century patron Saint of Florence The background is gilded.

Framed in a tabernacle decorated with composition bas-reliefs and flanked by spirally fluted columns surmounted by Gothic flèches.

From the Davanzati Palace, Florence.

LUCA SIGNORELLI

ITALIAN (CORTONA): 1441—1523

1036—*INCREDULITY OF ST. THOMAS*

(Panel transferred to canvas)

Height, 57½ inches; width, 53¼ inches

THE center of the picture is occupied with the figures of Christ and the doubting Apostle St. Thomas. The Saviour, on the spectator's right, stands with uplifted right hand, His long fair curls falling over His shoulders, while from His body, bared to the waist, have slipped downwards the dark outer robe and the inner tunic of white. With head inclined slightly downward and forward, He seems to invite to the wound in His side the attention of St. Thomas, who, clad in a loose robe of green and red, stands on the left-hand side of the picture, bending forward and touching his Master's wound with hesitating fingers. Around are grouped in various attitudes the Apostles; St. John, with fair curls, on the left; St. Peter, with white beard, in the background. In the lower right-hand corner is seen the kneeling figure of the Donor, or "Comitente," as the Italians call the patron who commissioned the picture. In this case he was Count Tommasi of Cortona and is dressed in a black robe, his face seen in full profile, while his hands are pressed to his bosom in an attitude of adoration. In the extreme background is seen the corniced doorway of a classic building.

From Professor Volpi's Villa Pia, Florence.

Note: This admirable picture is mentioned and described by Signor Girolamo Mancini in his standard "Life of Luca Signorelli" on page 192 of the Carnessechi Edition of 1903. It originally hung in the Duomo of Cortona, but was removed in the seventeenth century to the Villa at Cortona of the donor's descendant, Count Tommasi, whence it came to the present owner.



DOMENICO BECCAFUMI

ITALIAN (SIENA): 1486—1550

1037—*HOLY FAMILY*

(Panel)

Diameter, 64 2/5 inches

THE center of this *tondo* is occupied with the figure of the seated Virgin, in full face with downcast eyes, and an expression of serene humility. She is dressed in a gathered robe of light red and a flowing mantle of light blue, and with her left hand holds in her lap the Infant Christ, who, completely nude, is almost escaping from her arms as He reaches forward to turn the leaves of an open book held up for His inspection by the bearded saint on the spectator's right. On the left St. Joseph, at the Virgin's side, supports the Infant St. John the Baptist, who, also nude, holds in his right hand a cup which he supports on his knee. The background is architectural in character.

The picture, which has for long been reputed by Italian critics to be Beccafumi's masterpiece, is in its original frame of carved and gilded wood, a masterpiece of Barrilli, the most famous of all Sienese sculptors in wood. Around the circumference are disposed, at regular intervals, four circular beaded medallions occupied with heads in high relief. Between these is a broad border enriched with gryphons' bodies ending in bold scrollings of leaves and flowers carved in high relief. There is an inner border of egg and dart molding and an outer one of trefoiled patterning. The four spandrels of rich acanthus-leaf carving, which make a square of this circular frame, were added in the seventeenth century. The entire frame is of wood and gilded.

From the collection of Marquis Spinola, Palazzo Bianco, Genoa.

From Professor Volpi's Villa Pia, Florence.



PRIMITIVE SCHOOL OF SIENA

XIV Century

1038—*TOBIAS AND THE ANGEL*

(Panel)

Height, 65¾ inches; width, 29⅛ inches

This primitive rendering of what was, for centuries, to be a favorite pictorial incident, shows the Angel, with widespread decoratively treated wings and gesso-worked halo, clad in a red robe richly brocaded in gold with a patterning of pomegranates and leaves, with tight-fitting sleeves, and a blue mantle knotted across his breast, holding by his right hand the boyish Tobias, who, bareheaded, is clothed in a full-skirted tunic of light green, with hose, and a cape buttoned at the neck. In his right hand he holds the symbolic fish of the legend. Below, on the left, are the figures of the donor kneeling, of his wife, holding up their child, and of a female relative. The panel is round-arched, terminating in a pointed gable enclosed by a crocketed molding, with its tympanum occupied by a circular medallion painting of God the Father holding up His right hand in benediction and clasping in His left an open book, the pages of which are inscribed with the sacred Alpha and Omega. The plinth below is painted with a decorated band of scrolled floral and foliage design.

From the Davanzati Palace, Florence.



PRIMITIVE SCHOOL OF FLORENCE

EARLY XIV CENTURY

1039—*CHANCEL CROSS*

(Wood)

Height, 76¾ inches; width, 66⅛ inches

FLORIATED cross of wood, with molded border and four quatrefoiled arms, the points terminating in wooden roundels. In the center of the cross is painted a crucifix; the crucified Christ, with dotted halo, His head with its crown of thorns and long curls of hair, hanging forward over His right shoulder. Blood spurts from the wound in His side and drips from His nailed hands and feet. The pointed quatrefoiled medallions on either side are occupied with half-length figures of the Virgin, with blue mantle and stretched out hands, and St. John dressed in a loose linen robe. The quatrefoiled base is occupied by a half-length figure of St. Mary Magdalene, with long curling fair hair and upraised hands. The ground behind the cross and the figures of the saints is of gold worked in a dotted and incised pattern.

From the Davanzati Palace, Florence.



PRIMITIVE SCHOOL OF TUSCANY

EARLY XV CENTURY

1040—*SAINT PAUL*

(Panel)

Height, 92⅛ inches; width, 35 inches

FULL-LENGTH figure, life size, of Saint Paul, in flowing robes of light red with a green tunic. He is shown in full face, as a man of middle age partially bald, with curling hair, slight beard and mustache. In his right hand he holds a drawn sword, and in his left a book with metal clasps. On the front of the plinth on which he stands are painted small figures, dressed in long robes of worshippers kneeling in adoration. The panel is pointed, with a pointed tablet at the apex inscribed "S," while below is a horizontal label in two divisions inscribed "P A V" and "L V S". The background is of solid gold.

In original molded wood frame.

From the Davanzati Palace, Florence.



SPINELLO ARETINO

ITALIAN (AREZZO): 1332—1410

1041—*SAINT ANTHONY*

(Panel)

Height, 90½ inches; width, 35⅞ inches

LIFE-SIZED figure of St. Anthony, seen in full face as an old man with long curling gray beard, dressed in a loosely fitting robe of grayish white with black shoulder mantle and black cassock beneath. Around his head is a gilded halo of gesso-work. He is shown sitting, holding in his right hand his pastoral staff, with dragon-headed crook, while his left rests upon a closed book supported on his left knee. Above him two winged angels with gold haloes hold out a richly brocaded curtain which forms a background to the Saint. His feet rest upon an octagonal base with plinth painted in a Greek key-pattern. Below this is the inscription in Lombardic characters, "S. ANTOGNIUS. ABBAS", while on either side are the miniature kneeling fiures of the Donor and his wife, the former on the left in a loose robe, the latter on the right with her fair hair braided and her pet dog at her side. The panel has a pointed-arch top with pointed gable above, in the tympanum of which is a trefoiled medallion painting of Christ. The outer frame is of carved molded and gilded wood, the upper part formed as a trefoiled pointed-arch with interlaced medallions of figures in the spandrels.

From the Davanzati Palace, Florence.



TIZIANO VECELLI (TITIAN)

ITALIAN (VENETIAN): 1477—1576

★1042—*PORTRAIT OF A VENETIAN LADY*

(Canvas)

Height, 41 inches; width, 32 inches

THE subject is seen in three-quarter length, the face inclined slightly towards the spectator's right. In her hands, raised to the level of her shoulders, she holds a silver repoussé dish heaped with pomegranates and other fruits, similar to that shown in the preceding picture. She wears a voluminous camicia, or under-garment, of fine white linen with thrown-back sleeves, confined by a bodice of dark brown laced across the front, a girdle of pink satin around her waist, and a skirt of light tan-colored satin. In her blond hair is twisted a rope of pearls, in her ears are pearl drops and around her neck a pearl necklace, while on her wrists are heavy gold bracelets. The background is entirely occupied by folds of red drapery.

In an old frame of gilt wood.

From Professor Volpi's Villa Pia, Florence.

Note: This and the Lavinia, among the most important of Titian's pictures, were painted, between 1545 and 1550, for the dining-room of Cardinal Archinto, Archbishop of Milan. For this Cardinal, Titian also painted two portraits, both of which are in America, one in the Altman Collection at the New York Metropolitan Museum of Art, the other in the collection of Mr. J. G. Johnson in Philadelphia. The portraits of the Cardinal and the two paintings now under consideration were left by the Cardinal on his death to his estate, and by his descendants were kept and carefully concealed, no one knowing of their existence until the family decided to sell them privately, and one at a time.

Titian painted two other portraits of Lavinia, one, as a Salomé, being now in the Museum in Berlin. The other model was not elsewhere painted by Titian, though it is noteworthy that the unknown lady bears a dish of fruits almost exactly similar to that shown in the portrait of Lavinia.

It remains to be said that these two paintings have received the unqualified and independent endorsement, as being original works by the master, of such acknowledged experts and critics as Mr. F. Mason Perkins, Mr. Herbert P. Horne and Mr. Charles Loeser. Thus Mr. Mason Perkins writes: "I consider the two canvases representing half-figures of women bearing plates of fruit to be original paintings, in excellent condition, by Titian." Charles Loeser writes: "I know well two Titians, half-length female portraits bearing salvers of fruit, admirable examples in the Master's own hand and in fine preservation," and Professor Luigi Cavenaghi, of the Brera Museum, gives it as his opinion that "these pictures are undoubtedly originals by Titian, while the Lavinia is the first representation of this subject painted by the Master."



TIZIANO VECELLI (TITIAN)

ITALIAN (VENETIAN): 1477—1576

★1043—*LAVINIA, DAUGHTER OF TITIAN*

(Canvas)

Height, 42¾ inches; width, 34¼ inches

THE daughter of the artist is seen, at three-quarter length and in side view, holding aloft, with both arms, the right hand being gracefully extended, a repoussé silver dish heaped with pomegranates and other fruits. Her robe, with a tight-fitting bodice and a plaited skirt, is of dark brown velvet striped in a lighter tone of the same color, and around the waist is a gold and jeweled girdle. From her shoulders fall folds of a cambric undergarment, the frilled edge of which shows above the back of the bodice. Thrown over the shoulders, also, is a diaphanous veil of white. Her fair hair, brushed back from the forehead, is confined by a jeweled head-dress, from her ears hang large pearl drops, and her wrists are encircled with bracelets of gold and precious stones. Two-thirds of the background is occupied with a rich maroon-colored curtain, while through an open window to the left is seen a wide-spreading landscape, with hills and a blue sky.

Contemporary frame of carved and gilt wood.

From Professor Volpi's Villa Pia, Florence.



HOUSEHOLD LINEN, TABLECLOTHS, SHEETS AND TOWELS OF AN ITALIAN RENAISSANCE PALACE

Linen sheets and tablecloths, pillow cases and towels, which Professor Volpi laboriously gathered together in order to complete his reproduction, in the Davanzati Palace, of an Italian home of the sixteenth century, make an impressive showing. It was in Italy that the graces and luxuries of every-day life were first developed and from her that the rest of Europe borrowed the use, not only of such minor essentials as the table fork, but of linen bed sheets, tablecloths and towels.

It was in accordance with Cinquecento Italian determination that art should enter even into the most insignificant details of common life, that we find this ordinary napery made beautiful by the deft introduction thereinto of fine laces, cunning drawn-work, or even of a woven ornamentation. Nor should it be forgotten that we owe their preservation to the present day mainly to the integrity and fidelity with which the linen itself was woven.

H. T.

SEVENTH AND LAST AFTERNOON'S SALE

TUESDAY, NOVEMBER 28, 1916

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 1044 to 1215, inclusive

DAVANZATI PALACE: LINENS

1044—Sixteenth Century Venetian Night-bag

Rectangular shape. Covered in fine white linen decorated in drawn work with a design of fantastic animals.

Length, 1 *foot* 6 *inches; width,* 1 *foot* 2 *inches.*

1045—Two Sixteenth Century Italian Cushions

Rectangular shape. Covered in a fine white linen, embroidered, in red silk and gold thread, with a floral design.

Length, 1 *foot* 9 *inches; width,* 1 *foot* 3 *inches.*

1046—Three Sixteenth Century Italian Cushions

Rectangular shape. Covered in fine white linen, embroidered, in green and red silk and gold thread, with a floral design.

Length, 1 *foot* 6 *inches; width,* 1 *foot* 2 *inches.*

1047—Fifteenth Century Umbrian Small Tablecloth

Rectangular shape Of fine white linen, with a deep border embroidered in red silk and a fringe of gold thread.

Length, 2 *feet* 11 *inches; width,* 2 *feet* 8 *inches.*

1048—Sixteenth Century Italian Hand-towel

Rectangular shape. Of linen, bordered at the ends with Modano point and fringed.

Length, 3 feet 5 inches; width, 2 feet 5 inches.

1049—Sixteenth Century Italian Hand-towel

Rectangular shape. Of linen, bordered at the ends with Modano point and fringed.

Length, 3 feet 7 inches; width, 2 feet 5½ inches.

1050—Seventeenth Century Italian Small Tabelcloth

Rectangular shape. Of fine white linen, with border and fringe.

Length, 2 feet 9 inches; width, 2 feet 6 inches.

1051—Seventeenth Century Italian Small Tablecloth

Rectangular shape. Of fine white linen, with border and fringe.

Length, 3 feet 3 inches; width, 2 feet 2 inches.

1052—Sixteenth Century Italian Tablecloth

Rectangular shape. Of fine white linen, with border.

Length, 3 feet 5 inches; width, 2 feet 1 inch.

1053—Seventeenth Century Italian Lace Flounce

Flounce of Milan point lace in a design of leaves and flowers.

Length, 2 feet 11 inches; width, 2 feet 8 inches.

1054—Seventeenth Century Italian Pillow

Rectangular shape. Of fine white linen, with a bordering of Venetian point lace of geometrical design.

Length, 3 feet; width, 1 foot 3 inches.

1055—Seventeenth Century Italian Tablecloth

Rectangular shape. Of fine white linen, with border and thread fringe.

Length, 3 feet 1½ inches; width, 2 feet 1½ inches.

1056—Sixteenth Century Italian Linen Tablecloth

Rectangular shape. Of fine white linen, bordered at the ends with Modano point lace and fringed.

Length, 4 *feet* 1 *inch; width*, 2 *feet* 3 *inches.*

1057—Sixteenth Century Italian Tablecloth

Rectangular shape. Of white linen, with deep border of drawn work in a small design.

Length, 4 *feet* 5 *inches; width*, 2 *feet* 11 *inches.*

1058—Sixteenth Century Italian Tablecloth

Rectangular shape. Of fine white linen, with insertion and bordered with lace.

Length, 4 *feet* 11 *inches; width*, 2 *feet* 6 *inches.*

1059—Fifteenth Century Italian Tablecloth

Rectangular shape. Of fine white linen, with a bordering of Modano point lace.

Length, 4 *feet* 8 *inches; width*, 2 *feet* 5 *inches.*

1060—Sixteenth Century Italian Hand-towel

Rectangular shape. Of white linen, with insertion and a small fringe.

Length, 4 *feet* 5½ *inches; width*, 2 *feet* 1½ *inches.*

1061—Fifteenth Century Umbrian Hand-towel

Rectangular shape. Of white linen, with border woven in blue.

Length, 4 *feet* 9 *inches; width*, 1 *foot* 6 *inches.*

1062—Fifteenth Century Umbrian Hand-towel

Rectangular shape. Of white linen, with border woven in blue with a design of fantastic animals.

Length, 4 *feet* 9 *inches; width*, 1 *foot* 7 *inches.*

1063—Seventeenth Century Italian Tablecloth

Rectangular shape. Of fine white linen, with a cut-work border and lace fringe.

Length, 5 *feet* 1 *inch; width,* 3 *feet* 11 *inches.*

1064—Seventeenth Century Italian Tablecloth

Rectangular shape. Of fine white linen, with a border of cut work.

Length, 5 *feet* 1 *inch; width,* 3 *feet* 11 *inches.*

1065—Sixteenth Century Italian Linen Tablecloth

Rectangular shape. Of fine white linen, bordered at the ends with Modano point lace and fringed.

Length, 5 *feet* 3 *inches; width,* 3 *feet* 1½ *inches.*

1066—Sixteenth Century Italian Hand-towel

Rectangular shape. Of fine linen, with lace borders.

Length, 5 *feet* 6½ *inches; width,* 2 *feet* 8¼ *inches.*

1067—Fifteenth Century Umbrian Tablecloth

Rectangular shape. Of white linen, with border, woven in blue with a design of fantastic animals.

Length, 5 *feet* 9 *inches; width,* 1 *foot* 9 *inches.*

1068—Sixteenth Century Italian Tablecloth

Rectangular shape. Of white linen, bordered at the ends with Modano point lace and a small fringe.

Length, 5 *feet* 8⅞ *inches; width,* 3 *feet* 1½ *inches.*

1069—Sixteenth Century Italian Tablecloth

Rectangular shape. Of fine white linen, bordered at the ends with a deep band of Modano point in a design of animals and with a narrow fringe.

Length, 5 *feet* 9¾ *inches; width,* 3 *feet* 1½ *inches.*

1070—Sixteenth Century Venetian Lace Table Cover

Rectangular shape. Of Venetian point lace, in a design of small squares filled with attending designs and with a deep border and fringe.

Length, 5 feet 11¼ inches; width, 4 feet 2½ inches.

1071—Twenty-seven Eighteenth Century Italian Hand-towels

Rectangular shape. Of white linen, bordered with lace and fringe.

Various sizes.

1072—Sixteenth Century Venetian Lady's Smock

Under-garment of fine white linen, hemstitched around the neck and on the shoulder, with bands of varicolored crocheted lace finishing off the sleeves.

1073—Sixteenth Century Italian Lady's Smock

Under-garment of fine linen, with lace and hemstitching around the neck.

1074—Sixteenth Century Venetian's Lady's Smock

Under-garment of fine white linen, embroidered around the neck.

1075—Fifteenth Century Umbrian Linen Strip

Rectangular shape. Of white linen with a woven border of blue design of figures of animals and Gothic letters.

Length, 6 feet 2 inches; width, 1 foot 7 inches.

1076—Fifteenth Century Umbrian Tablecloth

Rectangular shape. Of white linen with border, woven in blue with a design of fantastic animals.

Length, 6 feet 2 inches; width, 1 foot 9 inches.

1077—Fifteenth Century Umbrian Hand-towel

Rectangular shape. Of white linen, with border woven in blue with a design of fantastic animals.

Length, 6 *feet* 2 *inches; width,* 2 *feet.*

1078—Fifteenth Century Umbrian Small Tablecloth

Rectangular shape. Of fine white linen, with border woven in blue in a design of fantastic animals.

Length, 6 *feet* 6 *inches; width,* 2 *feet.*

1079—Seventeenth Century Italian Hand-towel

Rectangular shape, bordered with Modano point lace.

Length, 6 *feet* 6¾ *inches; width,* 2 *feet* 4¼ *inches.*

1080—Seventeenth Century Italian Tablecloth

Rectangular shape. Of fine linen, with borders of a foliage design in Modano point.

Length, 6 *feet* 6¾ *inches; width,* 2 *feet* 4¼ *inches.*

1081—Seventeenth Century Italian Tablecloth

Rectangular shape. Of fine linen, bordered with Modano point lace and fringed.

Length, 6 *feet* 6¾ *inches; width,* 3 *feet* 3½ *inches.*

1082—Seventeenth Century Italian Tablecloth

Rectangular shape. Of fine linen, bordered with Modano point lace and fringed.

Length, 6 *feet* 6¾ *inches; width,* 3 *feet* 3½ *inches.*

1083—Sixteenth Century Italian Linen Sheet

Rectangular shape. Of linen, with lace border and fringe at one end.

Length, 6 *feet* 11 *inches; width,* 5 *feet* 1 *inch.*

1084—Sixteenth Century Venetian Lace Table Cover

Rectangular shape. Of Venetian point lace, in a design of small squares of alternating designs. Finished with a fringe.

Length, 6 *feet* 3 *inches; width,* 5 *feet* 7¾ *inches.*

1085—Fifteenth Century Umbrian Hand-towel

Rectangular shape. Of white linen, with a border, woven in blue in a design of figures of animals.

Length, 7 *feet* 4¾ *inches; width,* 2 *feet* 3½ *inches.*

1086—Sixteenth Century Italian Altar Cloth

Rectangular shape. Of white linen, with insertion and a thread fringe.

Length, 7 *feet* 2½ *inches; width,* 2 *feet* 8½ *inches.*

1087—Sixteenth Century Italian Tablecloth

Rectangular shape. Of fine white linen, with insertion and fringe.

Length, 7 *feet* 2 *inches; width,* 2 *feet* 11 *inches.*

1088—Sixteenth Century Venetian Tablecloth

Rectangular shape. Of fine white linen, with narrow border and six rows of Gothic stitch in a "fogliamo" patterning with figures of animals worked in red silk.

Length, 7 *feet* ¾ *inch; width,* 3 *feet* 3½ *inches.*

1089—Fifteenth Century Umbrian Tablecloth

Rectangular shape. Of fine white linen, with a border woven in blue in a design of fantastic animals and geometrical patterning.

Length, 7 *feet* 8 *inches; width,* 3 *feet* 7 *inches.*

1090—Sixteenth Century Italian Silk Coverlet

Bed coverlet of yellow silk woven with a foliage design in red.

Length, 7 *feet* 10½ *inches; width,* 3 *feet* 7½ *inches.*

1091—Sixteenth Century Italian Linen Sheet

Rectangular shape. Of fine white linen, with fringe and insertion border.

Length, 7 *feet* 10½ *inches; width,* 5 *feet* 3¾ *inches.*

1092—Sixteenth Century Italian Linen Sheet

Rectangular shape. Of white linen, bordered with Modano point lace and fringe.

Length, 7 *feet* 9 *inches; width,* 5 *feet* 8 *inches.*

1093—Fifteenth Century Umbrian Tablecloth

Rectangular shape. Of white linen, with border, woven in blue, with a design of fantastic animals.

Length, 8 *feet* 6 *inches; width,* 2 *feet* 8 *inches.*

1094—Fifteenth Century Umbrian Tablecloth

Rectangular shape. Of fine white linen, with border, woven in blue, with a design of animals and geometrical patternings.

Length, 8 *feet* 7 *inches; width,* 2 *feet* 5 *inches.*

1095—Sixteenth Century Italian Linen Sheet

Rectangular shape. Of white linen, with insertion.

Length, 8 *feet* 7 *inches; width,* 6 *feet* 8 *inches.*

1096—Sixteenth Century Italian Linen Sheet

Rectangular shape. Of fine white linen, with border of insertion.

Length, 8 *feet* 2¼ *inches; width,* 7 *feet* 2½ *inches.*

1097—Sixteenth Century Italian Linen Sheet

Rectangular shape. Of fine white linen, with fringe and insertion border.

Length, 9 *feet* 10 *inches; width,* 6 *feet* 8¾ *inches.*

1098—Sixteenth Century Italian Linen Sheet

Rectangular shape. Of fine white linen, with fringe and insertion border.

Length, 9 *feet* 10 *inches; width*, 6 *feet* 8¾ *inches.*

1099—Sixteenth Century Italian Linen Sheet

Rectangular shape. Of fine white linen, with a border embroidered in yellow silk and a yellow and white fringe.

Length, 9 *feet* 3¾ *inches; width*, 6 *feet* 11½ *inches.*

1100—Sixteenth Century Italian Linen Sheet

Rectangular shape. Of white linen, with insertion.

Length, 9 *feet* 2 *inches; width*, 6 *feet* 10 *inches.*

1101—Sixteenth Century Italian Linen Sheet

Rectangular shape. Of fine white linen, with a fringe and border embroidered in a cross-stitch patterning in blue silk.

Length, 9 *feet* 2¼ *inches; width*, 7 *feet* 4½ *inches.*

1102—Sixteenth Century Italian Linen Sheet

Rectangular shape. Of fine white linen, with fringe and insertion border.

Length, 9 *feet* 6 *inches; width*, 7 *feet* 4½ *inches.*

1103—Sixteenth Century Italian Linen Sheet

Rectangular shape. Of fine white linen, with fringe and insertion border.

Length, 9 *feet* 6 *inches; width*, 7 *feet* 6½ *inches.*

1104—Sixteenth Century Sicilian Altar Cloth

Rectangular shape. Of fine white linen, with borders embroidered in a foliage design, in red.

Length, 10 *feet* 2 *inches; width*, 2 *feet* 6 *inches.*

1105—Sixteenth Century Italian Linen Sheet

Rectangular shape. Of fine white linen, with a border embroidered in blue silk and a white and blue fringe.

Length, 10 *feet* 2 *inches; width,* 6 *feet* 6¾ *inches.*

1106—Sixteenth Century Italian Linen Sheet

Rectangular shape. Of fine white linen, with fringe and insertion border.

Length, 10 *feet* 2 *inches; width,* 6 *feet* 6¾ *inches.*

1107—Sixteenth Century Italian Linen Sheet

Rectangular shape. Of fine white linen, with fringe and insertion border.

Length, 10 *feet* 9½ *inches; width,* 7 *feet* 4½ *inches.*

1108—Sixteenth Century Italian Linen Sheet

Rectangular shape. Of fine linen, surrounded on all sides with a band of openwork.

Length, 10 *feet* 2 *inches; width,* 7 *feet* 4½ *inches.*

1109—Sixteenth Century Italian Linen Sheet

Rectangular shape. Of fine linen, with insertion of bands of Modano point and fringe at the ends.

Length, 10 *feet; width,* 7 *feet.*

1111—Sixteenth Century Italian Linen Sheet

Rectangular shape. Of fine white linen, with a border embroidered in a cross-stitch with white and yellow silk.

Length, 10 *feet* 2 *inches; width,* 6 *feet* 6¾ *inches.*

1112—Sixteenth Century Italian Linen Sheet

Rectangular shape. Of fine white linen, with fringe and insertion border.

Length, 11 *feet* 1½ *inches; width,* 7 *feet* 9¾ *inches.*

1113—Sixteenth Century Italian Linen Sheet

Rectangular shape. Of white linen, with insertion.

Length, 12 *feet* 1 *inch; width,* 7 *feet.*

1114—Sixteenth Century Italian Linen Sheet

Rectangular shape. Of white linen, with insertion.

Length, 12 *feet* 1 *inch; width,* 7 *feet.*

1115—Fifteenth Century Umbrian Tablecloth

Rectangular shape. Of fine white linen, with borders woven in a design of animals and plants.

Length, 15 *feet; width,* 3 *feet.*

CURIOS

1115a—Two Eighteenth Century Italian Dice

Of ivory. Cube-shaped, with rounded corners forming circular faces.

1116—Seventeenth Century Italian Ivory Needle-case

Cylindrical shape. Carved in a diapered pattern of lozenges containing human heads carved in low relief. The screw top is of acanthus-leaf design.

1117—Seventeenth Century Italian Toilet Companion

Ivory pocket knife-shaped case, the sides carved in a pattern of circles, with hinged toilet implements of ivory.

1118—Sixteenth Century Italian Toilet Powder-box

Cylindrical form, with removable lid. Of wood, with molded rim to lid and base. The body covered with leather painted, on a dark blue ground in gold, with a pattern of geometrical interlacements. Rim and lid gilded over a red ground.

Height, 5 inches.

1119—Sixteenth Century Italian Scissors

Small scissors, with pivoted blades and scrolled handles. Engraved and gilded blades.

1120—Seventeenth Century Italian Scissors

Small steel blades, engraved in a pattern of floral scrollings and figures of saints and gilded.

Length, 4½ inches.

1121—Sixteenth Century Venetian Lady's Scissors

Small scissors, with pivoted blades, engraved in a scroll design and gilt. In carrying case of papier-maché wound with gold thread and green silk. Silken tassels.

1122—Sixteenth Century Italian Jewel Box

Of wood. Circular form, with removable lid. Decorated as to the body and lid with flutings and moldings and with turned finial.

Diameter, 5 inches; height, 4¾ inches.

1123—Sixteenth Century Italian Jewel Box

Of wood. Circular form, with removable lid. Decorated as to the body and lid with flutings and moldings and with turned finial. Completely gilded.

Diameter, 4½ inches; height, 4 inches.

1124—Fourteenth Century Italian Ivory Comb

Rectangular shape, with long, fine teeth. The back is carved in low relief, on one side, with a subject of two knights and a lady in fourteenth century costume dancing to the music of two players; on the other side, with a sporting subject of dogs chasing a stag flanked by an archer and a huntsman blowing a horn.

Length, 5 inches.

1125—Seventeenth Century Italian Lady's Bag

Oval-shaped, of red silk and embroidered in silver, with bellow sides, tassels and cord. In front and back are attached two plaques enameled in colors on copper with religious subjects. One of St. Elizabeth, wearing a crown and ermine robe, the other of St. Mary Magdalene with the vase of precious ointment.

1126—Sixteenth Century Italian Lady's Cap

Hood form. Of fine white linen, embroidered in gold with silver bugles in a design of scrolls and birds, and fringed in red and gold.

1127—Sixteenth Century Italian Lady's Cap

Hood form, with detached ear lappets. Of yellow silk, interwoven with silver thread, and with neck-fall of blue and red silk.

1128—Pair of Sixteenth Century Italian Lady's Slippers

Of white kind, with embroidery in a design of scrolls of black braid couched with yellow silk. Pointed toes and no heels.

1129—Sixteenth Century Italian Pincushion

Square shape. Covered in red silk, embroidered on one side with a heraldic eagle, on the other with a peacock within a scrolled border. At the angles are silk tassels.

1130—Sixteenth Century Italian Pincushion

Circular shape, with open center. Covered in red velvet bordered with gold braid.

1131—Eighteenth Century Italian Knitting Needle-case

Cylindrical shape. Of boxwood, turned and carved with human head.

Length, 6¾ *inches.*

1131a—Seventeenth Century Italian Silk-winder

Square frame of turned cherry-wood, spindles inlaid with ivory, and on turned cushion feet. The winder is an upright turned spindle with crescent-shaped termination.

Height, 7½ *inches.*
Width of stand, 10 *inches.*

1132—Pair of Sixteenth Century Italian Lady's Mitten-cuffs

Of red velvet, embroidered in gold and lined with silk. Long cuffs, with pointed lappets which cover the backs of the hands.

Length, 10½ *inches.*

1133—Late Sixteenth Century Italian Dog-collar

Large collar of red velvet, with stamped brass mounts and decorations, a gilded iron buckle and a brass bell.

1134—Sixteenth Century Italian Pulpit Hour-glass

Cylindrical case of pierced brass, engraved at either end with the sacred monogram "I.H.S."

Height, 3½ *inches.*

1135—Sixteenth Century Italian Hour-glass

Of ebony and ivory turned, with five double baluster-shaped spindles of ebony separated by five turned finials of ivory.

Height, 4 *inches.*

1136—Sixteenth Century Italian Ivory Hour-glass

Of turned ivory, with four baluster-shaped columns.

Height, 4⅜ *inches.*

1137—Sixteenth Century Italian Hour-glass

Of pearwood turned, with five double baluster-shaped spindles.

1138—Fifteenth Century Italian "Devotional"

Circular shape, with glass braid. Two disks of vellum, glazed, bound with gold and silver braid and painted, on one side with the Madonna and Child in a garden, on the other with the Angel leading Tobias.

1139—Sixteenth Century Flemish Book of Hours

HORAE Beatae Mariae Virginis ad usum Romanum calendario. Manuscript on choice vellum. *Written in elegant Gothic characters, executed in Flanders at the end of the 15th Century.* 166 leaves (332 pages). Ornamented with five full-page miniatures, *surrounded by elegant floral borders, three small ones, twelve other final borders and semi-borders, twelve large illuminated initials; and numerous smaller ones.* 16mo, vellum. Some leaves missing.

Height, 3½ *inches; width*, 2½ *inches.*

Note: A charming little manuscript. The full-page miniatures, although very slightly rubbed, show the work of a good Flemish artist. They represent: 1, The Nativity; 2, The Adoration of the Three Wise Kings; 3, The Flight into Egypt; 4, The Penance of David; 5, A Funeral. Manuscript Hours of such a small size as this are of rare occurrence.

1140—Sixteenth Century Italian Seal

Of wrought iron, in the form of a cylinder, intaglio-sunk at one end with the coat-of-arms of the Davanzati family.

Length, 3 *inches.*

1141—Sixteenth Century Italian Seal

Of wrought iron, in the form of a cylinder intaglio-sunk at one end with a seal of the coat-of-arms of the Medici family.

Length, 3½ *inches.*

1142—Sixteenth Century Italian Seal

Of wrought iron, in the form of an octagonal cylinder intaglio-sunk at both ends with seals. One end hinged as a lid and interior hollow to carry sealing wax.

Length, 3½ inches.

1143—Sixteenth Century Italian Iron Seal

Of wrought iron, in the form of a small cylinder intaglio-sunk at one end with a circular seal of the arms of the Medici family. Small iron chain attachment to the girdle.

Length, 3 inches.

1144—Fifteenth Century Florentine Monastery Seal

Of wood. Dumbbell-shaped with flat ends, intaglio-carved at one end with a lily, the arms of the city of Florence, and the initials T.B., at the other end with a coat-of-arms surrounded by the inscription, in Roman letters, "Sanctus Benedictus."

1145—Collection of Old Italian Coins

Collection of thirty-six coins, of which ten are of gold, the remainder of silver. All Italian of various dates.

1146—Sixteenth Century French Salt Cellar

Hexagonal shape, of metal. The sides are paneled with painted enamel plaques in designs of figures surrounded by festoons of leaves.

Height, 2¾ inches: diameter, 2¾ inches.

1147—Sixteenth Century Italian Folding Fork-case

Two-pronged fork of wrought iron, with folding handle damascened in gold. In wooden carrying case covered with leather.

1148—Sixteenth Century Italian Knife and Fork

Knife with steel blade, fork with two tines. Handles of clear amber carved in a scrolled design and mounted in silver.

1149—Seventeenth Century Flemish Marriage Knife and Fork

Knife with steel blade, fork with three tines. Handles of brass, with decoration in low relief of young couple embracing.

1150—Two Seventeenth Century Italian Forks

One with three tines and brass handle; one with four tines and spirally turned wooden handle.

Length, 5½ inches.

1151—Three Seventeenth Century Italian Forks

One with three tines and wooden handle piqué with brass, one with three tines and wrought brass handle, and one with four tines and handle of wrought iron.

Length, 6 inches.

1152—Three Seventeenth Century Italian Spoons

Of wrought iron, with egg-shaped bowls and straight handles.

Length, 6½ inches.

1153—Seventeenth Century Italian Traveling Table Set

Shaped case, with hinged lid covered in gold-tooled leather. Containing knife with steel blade, fork with three steel tines, and spoon with silver bowl. All have silver handles repoussé in a design of figures and scrolls and parcel-gilt.

Length of case, 8½ inches.

1154—Sixteenth Century Italian Table Knife

Blade of steel. Pistol-butt shaped handle of wrought iron damascened in a scrolled pattern, with gold.

Length, 9¼ inches.

1155—Fifteenth Century Italian Hand Lamp

Of wrought iron, with an octagonal body and projecting boat-shaped wick receptacle. With handle for carrying; iron hook for suspension.

Height, 5½ inches.

1156—Sixteenth Century Italian Candle Carrier

Of wrought iron. Of scissors form, with spring handles wrought in baluster design and circular head for grasping the candle.

Length, 5 *inches.*

1157—Fifteenth Century Italian Candle Snuffers

Of wrought iron and of scissors type. In the form of a fantastic bird, the long head acting as the snuffers. On two straight legs, with scrolled handles.

Length, 5½ *inches.*

1158—Sixteenth Century Italian Candle Snuffers and Stand

Of wrought iron. Snuffers of the scissors type, with pointed blades and looped handles. Mounted on a square iron stand, with flat handle and four curved legs.

Height, 5 *inches.*

1159—Sixteenth Century Italian Hour-glass

Of pearwood turned, with five double baluster-shaped spindles

Height, 5 *inches.*

1160—Sixteenth Century Italian Double Hour-glass

Rectangular case of wood, with sides pierced in baluster design and containing two hour-glasses. Marked on top and bottom III & IV.

Height, 6 *inches.*

1161—Eighteenth Century Italian Church Hour-glass

Wooden case of hexagonal shape, supported by six octagonal pillars. Painted, on a red ground, with black and white stripings, and with a Maltese cross and sacred monogram at top and bottom.

Height, 1 *foot* 6 *inches.*

1162—Seventeenth Century Italian Thread Winder

With wooden tongue for attachment to table. Gilded metal upright pierced in a scrolled design with wheel, iron crank with wooden handle and revolving spindle for winding the thread.

Height, 7½ *inches.*

1163—Sixteenth Century Florentine Scissors and Case

Scissors with steel blades and spring handle. Blade engraved in a design of scrolls, trophies, a Cupid and the initials W. I., gilded on a blackened ground. The case is of leather mounted with gilt metal bands and hung by a silken cord.

Length, 8½ *inches.*

1164—Sixteenth Century Florentine Lady's Work-scissors

Steel blade, with hooped spring handle. Blades engraved and gilded in a pattern of floral scrolling with the figure of a seated woman carrying a hawk on her wrist on one side and with the Capponi coat-of-arms and the name "Sigra Selvaggia Capponi" on the other.

Length, 8 *inches.*

Note: The Capponi family was one of the foremost of the Merchant class in Florence during the sixteenth century.

1165—Seventeenth Century Italian Seam Smoother

Of boxwood, with turned shaft, ball handle and wedge-shaped end. Used by dressmakers for pressing seams.

Length, 7½ *inches.*

1166—Fifteenth Century Italian Cuir-bouilli Astrolabe Case

Heart-shaped, with pull-off lid. Of *cuir-bouilli* worked in a small arabesque design based on Arabic lettering. Projecting leather loops for threading the silken cord by which the box was carried. Used for carrying a small astrolabe or dial.

Length, 5 *inches.*

1167—Fifteenth Century Florentine Cuir-bouilli Carrying Case

Rectangular shape, with pull-off lid. In *cuir-bouilli,* or leather worked when artificially softened. Decorated, in relief, on one side with a coat-of-arms surmounted by a helmet and the crest of a winged dragon surrounded by a scrolled arabesque patterning, on the other side with a shaped escutcheon enclosed in a pentacle, also surrounded by arabesques. At the sides are leather loops for suspension at the girdle by silken cords. The interior divided into compartments, probably for carrying tablets or memorandum books.

Note: Between the fourteenth and sixteenth centuries the art of working in *cuir-bouilli* was a notable one in Italy. The leather is supposed to have been softened by long steeping in melted wax.

Height, 6 *inches; width,* 4½ *inches; depth,* 2¼ *inches.*

1168—Sixteenth Century Florentine Ex-voto Case

Dumbbell-shaped, with removable lid at one end. Of wood painted green, with floral scrollings in yellow. On the flat surface of the lid is painted the coat-of-arms of the Medici family.

Length, 7½ *inches.*

1169—Sixteenth Century Italian Pastry Stamp

Of wood, in the form of a cylinderical roller with turned handles. The body intaglio-carved with patterns of a shell and a rosette.

Length, 6 *inches.*

1170—Seventeenth Century Italian Walnut Spice Mill

Of wood, bound with iron. In the form of an octagonal shaft on a square base with drawer. At the upper end is a hinged iron cover.

Height, 6 *inches.*

1171—Seventeenth Century Italian Walnut Spice Mill

Of wood, bound with brass. In the form of an octagonal shaft on a square base in which is a small drawer. At the top is an iron crank with turned wooden handle grinding the spice.

Height, 6 *inches.*

1172—Sixteenth Century Italian Ivory Mortar and Pestle

Mortar in solid ivory of urn-shape, with molded bands and circular foot. Pestle with acorn finial and rounded cylindrical head.

Head, 6 inches; diameter, 4 inches.

1173—Eighteenth Century North Italian Spice Mortar

Of wood. Cylindrical shape, the sides carved with panels of men's and women's figures. The cylindrical pestle carved with a knob shaped as grotesque masks.

Height, 6½ inches.

1174—Seventeenth Century Italian Walnut Spice Mill

Of wood. In the form of an octagonal shaft on a square base. At top is an iron crank.

Height, 6½ inches.

1175—Sixteenth Century Italian Carved Walnut Panel

Rectangular shape. The interior occupied with a carving in low relief of a circular wreath of pointed leaves and flower bound with ribbons whose scrolled ends are filled with spandrels. Within the wreath is a shaped shield mantled with scrolled leaves, surmounted by a helmet, and standing Putti holding a branch of flowers and containing the coat-of-arms of the Ginori family. Painted molded frame.

Height, 4 feet 2½ inches; width, 6½ inches.

1176—Fifteenth Century Umbrian Steel Jewel Casket

Square shape, with hinged lid. Entirely covered with a pierced decoration of a geometrical diapered design in wrought steel. The hinged double harp plate is of steel minutely wrought and chiseled in a design of Gothic tracery and detached columns. Lined with dark velvet.

Height, 5½ inches; length, 12½ inches.

1177—Eighteenth Century Italian Spice Grater

Tongue-shaped flat grater of boxwood. With pierced metal grater, having at one end a box-like receptacle for spice, with hinged carved lid.

Height, 7 inches.

1178—Sixteenth Century Italian Hanging Hour-glass

Of turned wood, with four baluster-shaped columns and two half columns. Mounted, with a swivel at the center, on a shaped board so as to be hung up against the wall.

Height, 13¾ inches.

1179—Sixteenth Century Italian Stiletto

Straight blade of triangular section. Handle of wrought iron.

Length, 11¼ inches.

1180—Sixteenth Century Italian Paper Cutter

Steel leaf-shaped pointed blade. Surrounded with figures and a scrolled design and gilded. Handle of ivory square, carved and tapering to a flat point.

Length, 14½ inches.

1181—Sixteenth Century Italian Ivory Folding Foot-rule

Of ivory in five folding sections. Incised linear divisions, but no figures or numbers.

Length, 23 inches.

1182—Eighteenth Century Italian Walking Stick

Shaft plated with tortoise-shell. Octagonal gold top, with initials C. D. in enamel.

Length, 33 inches.

1183—Sixteenth Century Italian Marble Inkstand

In yellow marble, formed as a recumbent lion holding a circular inkwell.

Height, 5½ inches; length, 7 inches.

1184—Fifteenth Century Italian Marble Inkstand

Of white marble, formed as a couchant lion and lioness drinking at cylindrical receptacles which form the inkwells. On irregular base.

Height, 8 *inches; length*, 9½ *inches.*

1185—Sixteenth Century Italian Candle Snuffers

Of wrought iron. Of scissors type, resting on three feet.

Length, 7½ *inches.*

1186—Three Pieces of Sixteenth Century Italian Wrought Iron

Small anchor, with arrow head flukes; pair of pincers, with pivoted handles and nipper jaws; hammer, with iron head incised with initials N. P. and Florentine lily, and wooden handle.

1187—Sixteenth Century Italian Iron Lantern

Of iron. Cylindrical shape, with gadrooned pinnacle-shaped revolving top and leather-bound looped handle.

Height, 9 *inches.*

1188—Sixteenth Century Ltalian Iron Lantern

Of iron, with appliqué ornaments of stamped brass. Cylindrical shape, with gadrooned pinnacle revolving top, and leather-bound looped handle.

Height, 11 *inches.*

1189—Seventeenth Century Italian Majolica Gaming Wheel

Circular wheel of majolica, divided into seventeen compartments, painted on a white ground with symbolic figures, including those of Neptune, Venus, Cupids, the Sun, Moon and Zodiac Signs, in blue, green and yellow and brown. The wheel is mounted in a molded and paneled walnut frame and there is a gilded metal revolving pointer.

Frame, 15 *inches square.*

1190—Sixteenth Century Italian Chess and Backgammon Board

Of wood, hinged in two portions so as to form a book. Of walnut, richly inlaid in ebony, ivory-colored woods and mother-of pearl, with geometrical borders and interlacements. Outside inlaid as a chessboard; inside, as a backgammon board.

Length, 15 *inches.*

1191—Fifteenth Century Italian Walnut Chessboard

Rectangular shape, in two leaves hinged so as to form a book. Inlaid with pearwood, with alternating strips of pearwood dividing the exterior into squares. The interior inlaid with pearwood so as to form a backgammon board.

Length, 18 *inches.*

1192—Eighteenth Century Italian Chessboard and Men

Shaped as a book, in two volumes, and hinged to form a box. Covered with calfskin tooled in gold and lettered: "Gioli Tavola Reale" (A Table of Real Gems). Turned and carved wooden chess-men.

Length, 18 *inches; width closed*, 1 *foot* ½ *inch.*

1193—Sixteenth Century Italian Walnut Doll's Chair

Straight square back, with turned finials, carved arms with voluted terminations, and straight turned legs. Decorated with incised and gilded ornamentations.

Height, 14 *inches.*

1194—Fifteenth Century Venetian Carved Wood Doll

Figure, in carved and painted wood, of a fifteenth century Venetian lady. The doll is carved in wood, with face naturalistically painted and the voluminous skirt painted and gilded to simulate a rich brocaded pattern. The bodice is of blue velvet with slashed sleeves, the high steeple head-dress of blue velvet with falling veil of fine linen, and the mantle of blue silk. The doll wears an imitation pearl necklace and paste diamond pendant cross and stands on a square base.

Height, 25 *inches.*

1195—Seventeenth Century Italian Meat Mallet

Of boxwood, with turned head and handle. Used to beat meat, so as to render it tender.

Length, 9½ *inches.*

1196—Seventeenth Century Italian Spice Mortar and Pestle

Of wood, turned in the form of a vase on molded base. The pestle is of cylindrical shape.

Height, 10 *inches.*

1197—Fifteenth Century Italian Walnut Lemon Squeezer

In the form of a rectangular block slantingly supported on four turned columns with a shaped base. The block has a hinged lid carved on the outside with a coat-of-arms and on the inside with a convexity which fits into a corresponding concavity sunk in the block itself. At the back is a carved animal's head from which the juice issues.

Height, 10 *inches; width*, 6 *inches; depth*, 5½ *inches.*

1198—Fifteenth Century Ligurian Marriage Box

Circular shape, with lid. Of wood, painted on a bright red ground in blue and white, the lid with a circular central medallion occupied by two coats-of-arms surrounded by six circular medallions occupied by figures of geese. The sides by a series of scroll containing coats-of-arms alternating with conventional flowers.

Height, 5 *inches; diameter*, 11 *inches.*

1199—Sixteenth Century Italian Work-basket

Oval shape, of wicker lined with silk, the rim wound with silver thread. On four gilt lions' paw feet.

Length, 19 *inches; width*, 12 *inches.*

1200—Sixteenth Century Italian Work-basket

Oval shape. Of wicker-work lined with brocaded silk. On gilded lions' paws.

Length, 15 *inches; width*, 13 *inches.*

1201—Sixteenth Century Italian Work-basket

Oval shape, of wicker-work lined with crimson velvet. On four ebonized lions' paw feet.

Length, 16 *inches; width*, 21 *inches.*

1202—Seventeenth Century Spanish Table-knife Holder

Of wood and ivory. Tall flattened vase-shape receptacle of ivory, with blackened and incised carving of four saints. The four wing handles are of ivory pierced and carved in the form of scrolled caryatid figures. Divided into compartments to receive six table-knives with ivory handles carved in the form of human heads. On base of wood inlaid and plated with ivory.

Height, 18 *inches.*

1203—Sixteenth Century Italian Miniature Suit of Armor

Of wrought iron, fashioned as a complete suit of armor, gauntlets and sword. The helmet has a movable visor and the whole suit is perfectly jointed. On a mannequin with face wrought of gilded metal. On square molded base, the plinth painted in a scrolled design in gold on black ground.

Height, 12 *inches.*

1204—Seventeenth Centruy Italian MS. Box

Cylindrical form, with draw-off lid. Of papier-maché covered with red leather, gold-tooled in a banded design of lions, eagles, scrolls and rosettes. Lid attached with silken cord.

Length, 16 *inches.*

1205—Fifteenth Century Italian Lamp Stand

Formed in wood as an architectural pinnacle springing from a cluster of four turned columns, the pinnacle being spirally turned and carved in a pointed-leaf decoration. On square pyramidal base. The three iron spoon-shaped lamps hang from projecting hooked iron bars.

Height, 21½ *inches.*

1206—Seventeenth Century Italian Iron Bird-cage

Of wrought iron, formed of strap iron as an octagonal cupola with pointed gables.

Height, 28½ *inches; diameter*, 12 *inches.*

1207—Eighteenth Century Italian Wood Laundry Panel

Flat rectangular bat-shaped, with cylindrical handle and blade richly carved in floral scrolls and rosettes. Dated 1779.

Length, 26 *inches; width*, 5 *inches.*

1208—Sixteenth Century Italian Confectioner's Molding Board

Rectangular shape. Consisting of a board of pearwood, with intaglio sinkings, in which to pour melted sugar, carved in the form of fish and shellfish.

Length, 26 *inches; width*, 11½ *inches.*

1209—Seventeenth Century Italian Joiner's Plane

Shaped as a modern plane, and elaborately carved with a grotesque mask and a voluted looped handle.

Length, 35 *inches.*

1210—Seventeenth Century Italian Silk Winder

Slender shape of turned wood, with flat shaped transverse bars at top and bottom.

Height, 18⅛ *inches.*

1211—Eighteenth Century Italian Table Distaff

Of turned pearwood. Consisting of a screen attachment for affixing to the board of a table, a short cylindrical body with two arms supporting bobbin stand and pin-cup, and a slender cylindrical shaft terminating in an openwork head around which the wool was twisted.

Height, 21 *inches.*

1212—Eighteenth Century Italian Lacquered Distaff

Long slender shaft, the upper portion square, carved, inlaid with mother-of-pearl and banded with brass, the lower part cylindrical. The head, of double pear-shape, is formed of spirally twisted detached ribs. The whole is lacquered in red.

Length, 39½ *inches.*

1213—Eighteenth Century Italian Silk Winder

Of boxwood. Consisting of a long cylindrical shaft, alternately turned and carved, with a shaped flat upright at each end.

Length, 42½ *inches.*

1214—Eighteenth Century Italian Silk Winder

Of boxwood. Consisting of a long cylindrical shaft, alternately turned and carved, with a shaped flat upright at each end.

Length, 42½ *inches.*

1215—Fifteenth Century Italian Reliquary Staff

Cylindrical shape hollowed to receive a relic.

Length, 50½ *inches.*

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